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EASY ORGAN

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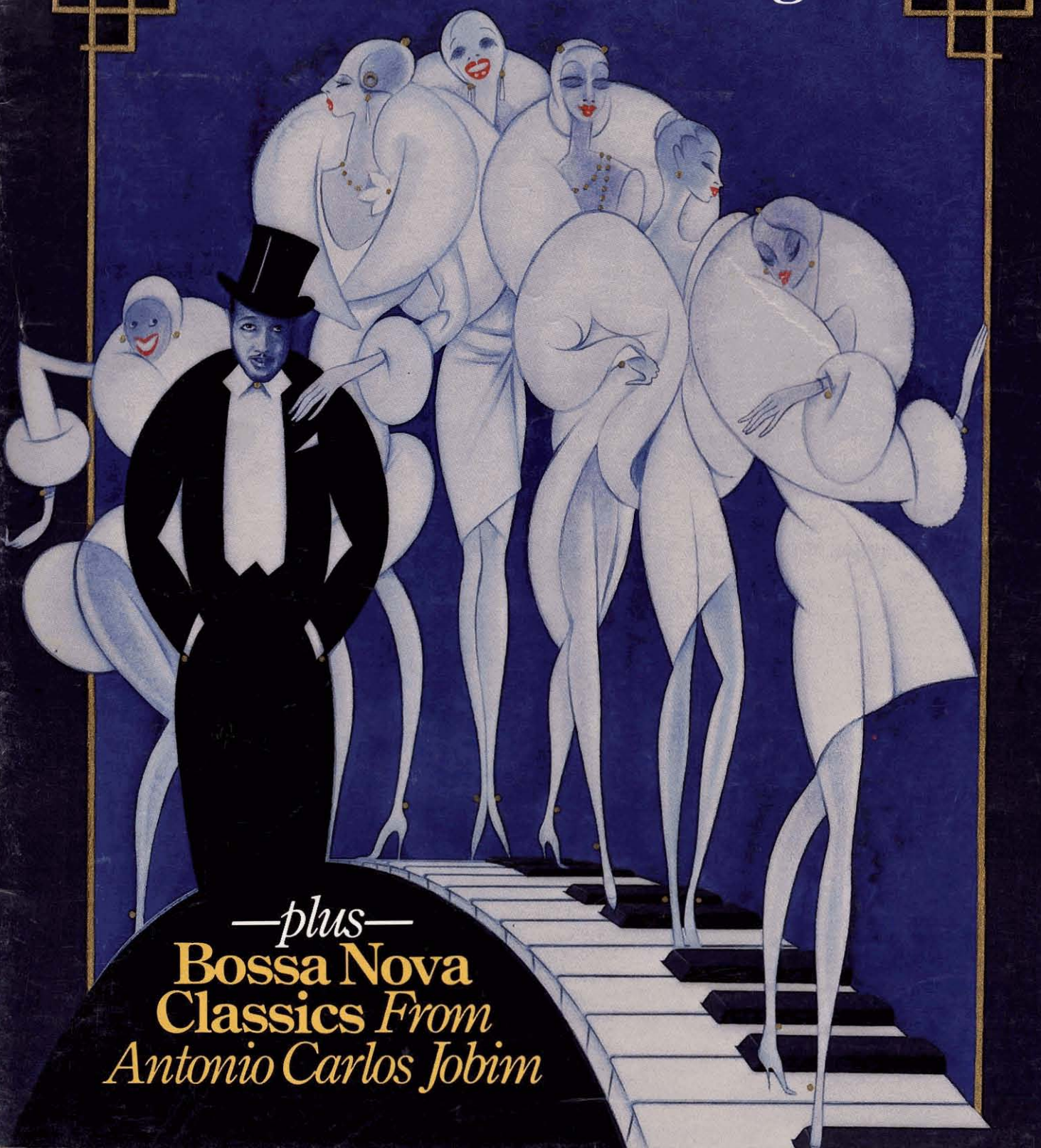

—plus—

Bossa Nova Classics *From Antonio Carlos Jobim*

JANUARY 1985 vol. 9 no. 1

sheet music MAGAZINE

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Business Manager
Robert Cornwell

Managing Editor
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When there's a Yamaha at home, the concert's never over.

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mailbox

MARY MAY HAVE HAD A LITTLE LAMB, BUT WE'VE GOT A TIGER BY THE TAIL

Dear Sirs:

Do you know if Mr. Stein has published other such written improvisations, perhaps of varying difficulty, on familiar tunes such as the one on "Mary Had A Little Lamb"? I learned more from that than I have from anything else I have encountered. Most of the written examples of jazz improvisation I have found are so difficult that if I could play them I would already know how it's done. Study of matters of theory, such as chord changes, modal music, chords structured on fourths, etc., exposes one to fascinating material, but the knowledge is generally after the facts as they pertain to performance. Many a good jazz player must surely say, "Why that's the stuff I've been doing all along and didn't know it!"

Thanks.

Sincerely,
Keith Hammond M.D.
Cape May, New Jersey

Dear Mailbox,

Lou Stein's jazz improvisation of "Mary Had A Little Lamb" is FABULOUS! How do I get more of his arrangements of such simple tunes?

Bob Williams
Washington, D.C.

Dear Sirs,

I have been a subscriber for many years and look forward to receiving your publication but have never written before. This month's Jazz Improvization article (Harmony at the Keyboard) by Lou Stein was the greatest thing I've seen. I was able to play the piece immediately, making it sound good also, and really got the "feel" of the improvisation. I hope you have many more contributions by Mr. Stein.

We've started a 'Big Band' and have had trouble locating sources of music. We've tried all the large music houses, but normally their selections cover 2-3 pages of a 75 page catalog. Can you recommend a source of jazz arrangements?

Very truly yours,
Ronald Di Nicola
Gibbstown, New Jersey

We are grateful to our many readers who have enthusiastically written to us in response to Lou's fine arrangement of "Mary Had A Little Lamb." The good news is that we are publishing his new book entitled LEARNING TO IMPROVISE With LOU STEIN'S HIP FAIRYTALES & FUNKY FAVORITES. This delightful collection of familiar melodies—arranged as only Lou can arrange them—was written especially for our readers and will be offered through SHEET MUSIC MAGAZINE. But that's not all. . .

Included with the book is a tape cassette of Lou himself at the piano, playing with unique style his flights of fantasy on these familiar tunes. You can play right along with him if you like, and you can listen while Lou in his inimitable voice explains each improvisation every step of the way.

Available soon, you can reserve your copy now by sending a check for $12.95 payable to SHEET MUSIC MAGAZINE, 223 Katonah Avenue, Katonah, NY 10536, attention: Lou Stein Book. (Please include $1.00 for postage and handling.)

Look for more of Lou's work in future editions of SHEET MUSIC MAGAZINE as well.

And to Mr. Di Nicola who was searching for Big Band arrangements, we suggest you write to Kendor Music Inc., Main & Grove Streets, Delevan, NY 14042. Also, we have learned that G. Schirmer has recently obtained some Duke Ellington arrangements. G. Schirmer can be contacted at 866 Third Avenue, New York, NY 10022.

NOBODY KNOWS THE TROUBLE I'VE HAD. . . The Easy Play Controversy Continues

Dear SHEET MUSIC MAGAZINE,

I recently subscribed to your magazine, Easy Organ Edition, and I am very disappointed. If this is Easy Organ, I'm Liberace!

I agree with the letter written by Sue Stockton of Brentwood, California (October '84 issue), captioned "Easy Does It?"

Last year I bought a used Lowrey organ. I've always wanted to play. I didn't know a thing about reading music. I started with the Pointer System beginner books my aunt had given me. I have learned some chords like "C," "F," "G," "G7," and "C7." I am teaching myself everything. My husband can't believe how well I'm playing.

When I saw your advertisement, I thought, 'Great! Easy Organ - that's for me!' Boy, was I wrong. Please give us beginners a chance. How about some lessons on playing chords — maybe one new chord in each issue? The notes come pretty easily, but the chords like "F#m7^{b}5" and "A^{b}9#11" etc., that's all Greek to me!

I think there are people out there, like me, who never had a lesson and are learning how to read music who were misled by the words "Easy Organ."

Your magazine may be economical as far as sheet music goes, but, come on. . .

Easy Organ, it is not!!

Ann Bunk
West Milford, New Jersey

After soliciting subscriber response (October 1984 issue), we have received nineteen requests for Easy Play songs. What this means in hard, cold figures is that out of our subscription of 40,830 Easy Organ readers, only .000465% of you have informed us of your wishes to see songs of the Easy Play variety. While we sympathize heartily with the nineteen of you, you clearly do not represent a mandate.

We'll give it one more try. . . . Easy Organ readers, if you're all shook up, if we're making your brown eyes blue, and if you're tired of always chasing rainbows, write and tell us about it. We read every letter we receive and we try hard to answer your needs. Big Note Easy Play or not? E?

HOOKED ON CLASSICS

Dear Sirs,

I am only 13 years old and have been playing the piano for three years, but I already love your magazine. I'm rather disappointed though. I sure wish you would publish some sonatinas or classical music. I love playing them and I'm sure others do too.

Well, keep up the good work.

An adoring fan,
Jessica S. Goldbogen
Lake Zurich, Illinois

Dear Sirs:

I just love your magazine! I especially enjoyed the December 1983 issue which included selections from "Peter and the Wolf."

However, "Grandpa," "the Duck," and "the Hunters" were to appear at some future date. Every month I anxiously await your magazine with the hope they will be printed, but I have been disappointed so far. I hope you are still planning to include these.

Sincerely,
Julie Sawyer
Bountiful, Utah

CLASSICAL CORNER is very much alive, and the sequel to "Peter and the Wolf" will appear in our next issue. Other workshops on classical pieces will be featured throughout the year.

And for all our classical music fans, we recommend SHEET MUSIC's sister magazine, KEYBOARD CLASSICS which is issued bimonthly. A subscription can be yours by sending $9.97 to KEYBOARD CLASSICS, 352 Evelyn St., P.O. Box 932, Paramus, NJ 07653-0932.

I'M JUST WILD ABOUT HARRY FROM OLD CAPE COD?

Dear Sirs:

On your printing of Harry Woods' "Paddlin' Madelin' Home," you gave a brief outline of Harry Woods' background. I believe it contains an error.

Back in about 1967 I was organist at the King's Arms dinner house in Toluca Lake (Burbank), California. When I finished my evening at the organ bar, I always closed with "We Just Couldn't Say Goodbye," one of Harry Woods' pieces.

A lady who, with her husband, regularly sat at the organ bar and sang along with the bunch, asked me if I had always used that piece as my closing theme. When I told her that I had, she promised to surprise me sometime.

Sure enough, one night she and her husband brought a guest with them. He was tall, slim and dignified. After about thirty minutes, the lady asked me to play my closing piece. I objected somewhat as I still had an hour to go. She said, "I have a special reason for my request, and it is important."

Reluctantly I played "We Just Couldn't Say Goodbye." Their guest immediately reacted with pleasure and surprise.

When I concluded, the gentleman asked me if he was correct in understanding that I always used the piece in closing. When I confirmed this, he seemed very pleased and thanked me.

The lady then said, "Mr. Jenkins, I would like you to meet Mr. Harry Woods, the composer of that piece!" Mr. Woods and I then shook hands.

Conversation introduced the fact that he came from Massachusetts — the town of Canton which is about seventeen miles south of Boston. That is not down on Cape Cod. Harry Woods was buried in Canton, Massachusetts when he passed away.

I had a dance orchestra when "Paddlin' Madelin' Home" was popular and it was good seeing that piece in print again.

Thank you.

Sincerely,
Harry J. Jenkins
San Diego, California

P.S. I was a Boston theater organist in silent film days, and spent summer vacations in Stoughton, Massachusetts, next to Canton, so I knew Canton very well.

Our facts concerning Mr. Woods' background were obtained from the book "Popular American Composers" which was compiled and edited by David Ewen and published by The H.W. Wilson Company in 1962. It states that Mr. Woods "was born in North Chelmsford, Massachusetts," later "settled as a farmer on Cape Cod," and lived "in retirement in Glendale, Arizona."

He quite possibly lived in Canton as well. He should know.

Please address letters to **Mailbox, Sheet Music Magazine, 223 Katonah Ave., Katonah, NY 10536.** We regret we cannot reply individually to letters, other than those printed in the Mailbox. We do, however, read every letter, and we do our best to accommodate every suggestion and criticism.

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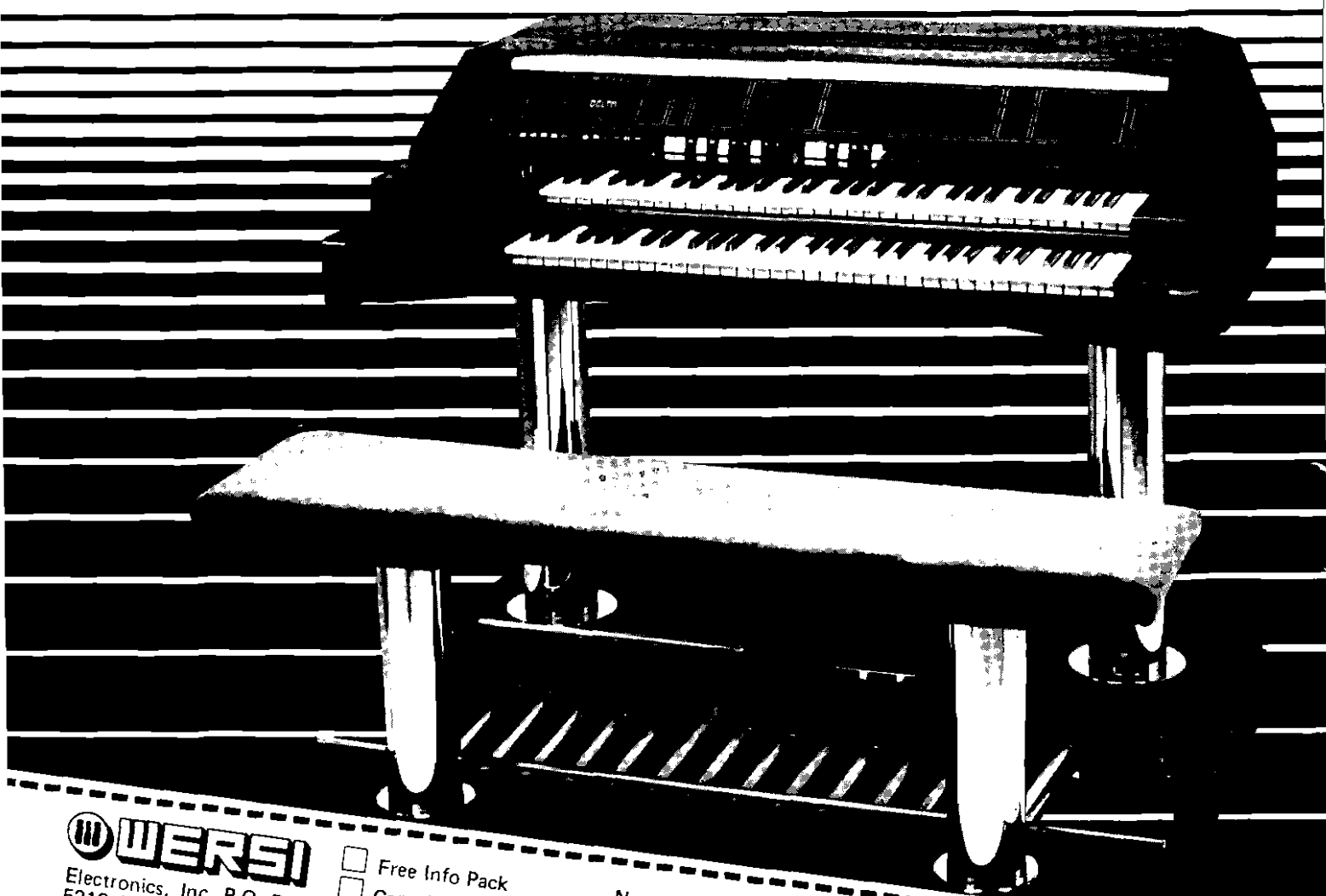

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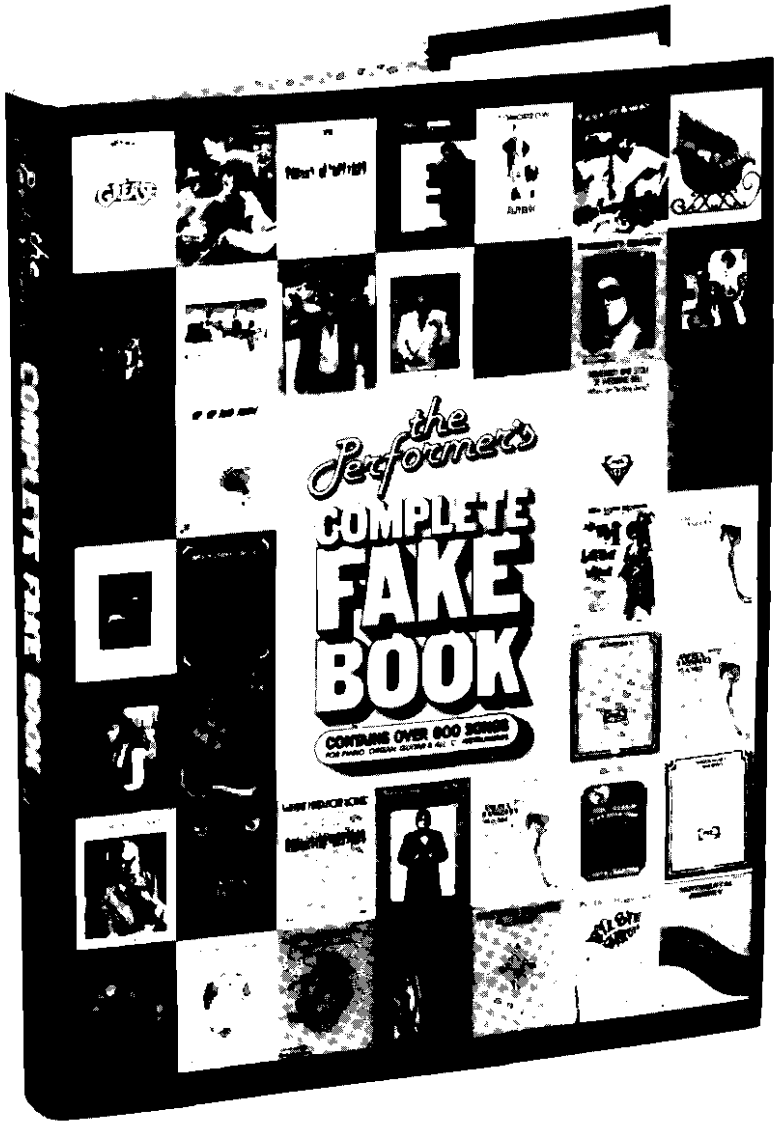

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What is a "fake book"?

In this case "fake" does not imply counterfeit or forgery. Rather, "fake" comes from the fact that for years, professional musicians originally used fake books for basic melody and lyrics, from which they would improvise or "fake" the rest of the arrangement.

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Making Music In The 1980's-
Playing The "Demo" Game

By Joe Knowlton

The recording engineer ready for a take. . .

> *"Demos are the business cards, if not the job applications, of the music business."*

One of the more ubiquitous features of today's music scene is the "demo," or demonstration recording. Many music schools and conservatories require a taped performance as part of their admission criteria -- or perhaps the manager of the local Holiday Inn wants to hear a tape of your band before he books you. Songwriters are forever sending demos of their songs to music publishers, record companies and recording artists, while most music publishers produce demos of songs they are submitting to the above-mentioned record companies and artists. Did we mention that for every radio and television commercial you've ever heard there have been about ten demos, each vying for the coveted thirty seconds of airplay? Demos are the business cards, if not the job applications, of the music business. As musicians living and working in the modern world, we'd better become conversant with demo recordings, and such is the purpose of this article.

As a prelude to making a demo, it is a good policy to identify the purpose of the demo; what do you wish to demonstrate? For admission to the music conservatory or symphony all you need is the clear sound of you playing your instrument -- no overdubbing or multitracking necessary. If you and your band are looking for employment, it is generally desirable to showcase how you sound, a sampling of your repertoire, and how well an audience responds to you. This last is the most musical to the club owner's ears, so don't overlook the importance of the sound of happy customers filling every establishment in which you perform. As a songwriter, your demo is intended to advocate the qualities of your song, not how well you sing or play the guitar. The song demo should reveal very clearly the musical structure and lyrical content of the song, suggesting also the tempo and genre (such as Disco, Country, Rock, New-wave, Folk) envisioned by the writer.

Now, having decided on the *why*, we move on to the *how* of making our demo. Let's begin with the "audition" demo, in which we are featuring one instrument, one performance. It is possible to record such a demo at home on your portable cassette recorder, although there are drawbacks to this. Unless you have a sound-proof room, it is difficult to eliminate the background noises of domestic life: the vacuum cleaner, the TV in the next room, the lawn mower. You will probably need more than one copy of your tape, and making copies of a cassette can degrade the quality of the recording. It is best to make your original recording on a reel-to-reel recorder so that you have the option of editing the tape (cutting out unwanted sections) and making decent copies. Now, you could record this demo at a professional recording studio, and it would sound great, but the cost could be $35 - $75 per hour. However thanks to the recent explosion of lower-priced recording technology, aimed at the demo-making songwriter, there are many 4- and 8-track studios in the American home which are perfect for making your audition tape. The proprietor of such a studio would be happy to get $25 for the session (he's got to pay for all this gear!) and the quality of the recording will be adequate for your demo. Our songwriter has probably soundproofed his studio, and has the expertise to help you get the best possible sound. To find such a studio, start with your local music store, piano teacher, or ask any local musician. As a last resort, let your fingers walk through the yellow pages. Remember, though, you don't need a 24-track studio for this. Why pay for one?

As a band creating an audition tape, you are marketing a number of your assets, not just how well you sing and play. As we said before, one of your strongest recommendations is how popular you are with your previous audiences, and nothing demonstrates this like a good "live" tape recorded during an actual performance. Consider hiring a friend and his tape recorder for a night or two to record several hours of your performance. Later, you will want to edit this down to about five minutes of the highlights, fading in and out of your best songs in a fast-paced presentation. Again, if you are a "top-40" band, you will want to highlight the hit songs of the day, along with the cheering crowd, clinking glasses and cash register ringing continuously in the background. The key here is not to linger on any one song for more than thirty seconds -- get right to the point, and cover as much musical ground as possible. The club owner is busy, and doesn't want to listen to a twenty-minute tape. An added advantage of the "live" recording approach is that it is inexpensive. Since musical fashions change, you will need to up-date your tape fairly often, and you won't want to run into an expensive studio every time a new song hits the charts. Remember, you are demonstrating your band -- give the tape a personality. This last aspect is very crucial if you find you

have to go into a recording studio to make your tape. Many bands lose a great deal of their "charisma" when faced with the clinical emptiness of a recording studio. Or, tempted with the overdubbing possibilities of a multitrack studio, the band starts adding additional vocal parts, instruments, or special effects and proceeds to bury itself. Don't do it! Remember, you are not making a record, but a *demo* of your band. If you must use a studio, bring in as many loyal fans and friends as you can squeeze into the room, set up the mikes and play for them. It really works!

In actuality, when the term "demo" is used, it is most often in reference to a "song demo," in which we are dealing with an unknown entity, a newly-created song. The song demo is the bridge between songwriter and publisher, between publisher and record company, and between advertising agency and client. In a song demo you are presenting a brand new idea to the world, a world that tends to be very insecure in the presence of this new song. Thus, the psychology of the song demo is very important. As we mentioned earlier, the structure and content of the song must be very evident, while attractively presented. Again, you must remember that you are not making the Record-of-the-Year—with any luck Barry Manilow or Barbra Streisand will do that for you. A song demo must let the song breathe. If you are serious about your songwriting and demo-submitting, remember that you are competing with many other people, including some real heavies. It pays to make a demo that is pleasant to listen to. The people who will be listening to your demo, we hope, are professionals — they are used to hearing professional recordings — and they will be influenced by the care you take in making a well-crafted demo. The bad news is that such a demo can be expensive. Let's assume that you have the singing voice of a bull-frog, and can't play an instrument. In that case you will want to hire people to do those things for you. A typical song demo consists of drums, bass, piano, guitar, and a singer or two. Add to this the cost of an arranger/musical director, charts for the musicians, and an 8-track studio for a few hours, and you've easily spent $500. If you choose this route, a call to the music school, or local recording studio, will probably put you in touch with the people you need. Find your arranger/music director first. He or she will probably know the musicians and studio for the project. Work closely with the arranger *before* the recording session; if everyone involved knows what is expected, you stand a good chance of keeping the cost down.

There is another alternative to the do-it-yourself plan, which can be considerably cheaper. There are, across the country, many "Demo Services," whose existences are based on their ability to transform your song into a professional-sounding demo. Our model for these services is the San Francisco-based *Demo Masters*, who were very helpful in providing us with the details of their services (we'll include the address and phone number at the end of this article). Upon receiving a rough tape of your song, with lyrics and/or lead sheet, Demo Masters offers a number of packages, which you

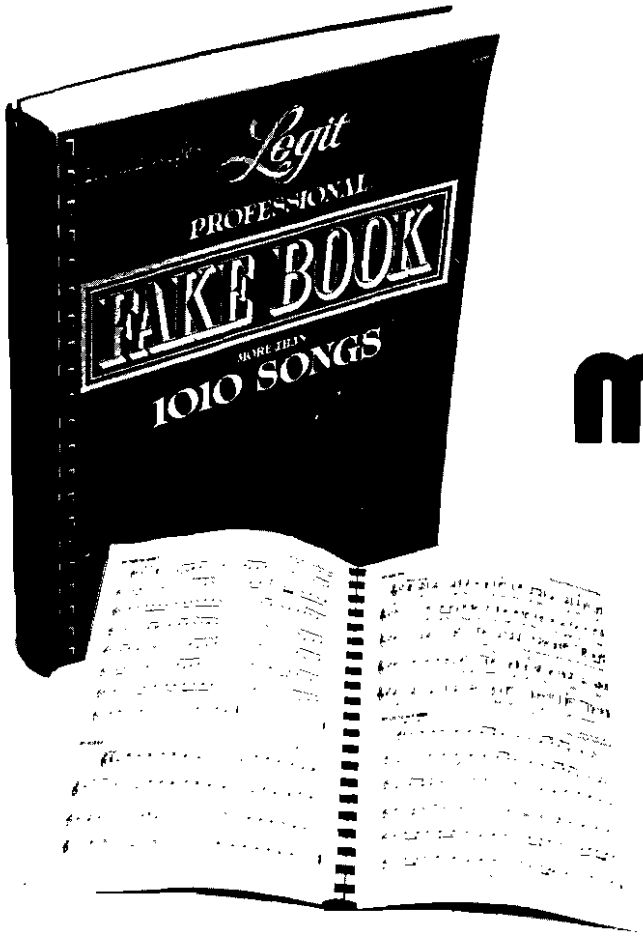
Continued on page 38

"In Session" *How it might go*

Singers go over their parts with the producer.

Let's look in on a typical demo session. We're in an 8-track studio to record a song to be sent to a music publisher. The songwriter, while not being a singer or instrumentalist, is the "producer" of the session: he signs the checks, and has the final say in all matters pertaining to the session. He will be sitting in the control room with the recording engineer.

An arranger has been hired to write out the charts, and to conduct the musicians. Musicians consist of a drummer, bass player, pianist, acoustic guitar, and electric guitar. There is a female vocalist. It has been decided to use three tracks for the drum set, and one track for each additional instrument and vocal, for a total of 8 tracks. The musicians arrive, sit in their designated places in the studio, while the arranger hands out the music. Everyone tunes to the piano. The singer stands next to the arranger and they rehearse the song. There is to be a guitar solo in the middle of the song, played by the electric guitar. OK? Let's run one down. Everyone puts on headphones, to be able to hear each other. The singer steps into an "isolation booth" (a soundproof closet with a window) so that her singing will not be picked up by the microphones on the drum set, acoustic guitar, or piano. The arranger, also wearing headphones, counts off the tempo, and the music begins. In the control room the engineer is adjusting each microphone, ensuring that all instruments will be recorded as cleanly as possible. Three minutes later the song is over. The songwriter producer presses his intercom button to talk to the musicians. The guitar solo seems too long. The song loses momentum. Should we eliminate the solo? No, the song needs a break there, and maybe we could just suggest the solo. Let's just have the guitar play the last four measures of the solo there. OK, everybody, cut measures 48 through 60. Out come the pencils, the corrections are made, and the song is run through again. It sounds good, and everyone seems to be in the groove. OK, let's take one. The engineer starts the multitrack tape recorder and talks into his 'slate' microphone, "Rolling on take one." The drummer clicks his sticks for the count, and we're off. Good take. Let's keep it. Musically, the take was perfect, but the singer wants to sing it again, better. No problem. While the engineer adjusts the singer's microphone, the producer pays the instrumentalists, and they leave. It takes eventually three more takes to please the singer and the producer, but since she is recording her part on only one of the eight tracks, the music remains intact. The singer is paid, thanked profusely, and she leaves. Now for mixdown. The multitrack tape is played back several times while the engineer, producer, and arranger agree on the sound of the group. Make the piano a little louder. Take the acoustic guitar down a little. Bring up the singer. Listen to a playback. I'm having trouble hearing the lyric — bring up the vocal some more. That's it. The eight tracks are mixed down onto a stereo tape, from which copies are made. Elapsed time is perhaps three hours. Make me twenty cassette copies by tomorrow, please.



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Getting To Know You • My Blue Heaven • Toot Toot Tootsie
Gimme A Little Kiss • Blue Suede Shoes • Gigi
My Funny Valentine • Weekend in New England
My Favorite Things • Nobody Does It Better • Ebb Tide

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MONEY BACK GUARANTEE

ARTIST'S SPOTLIGHT:

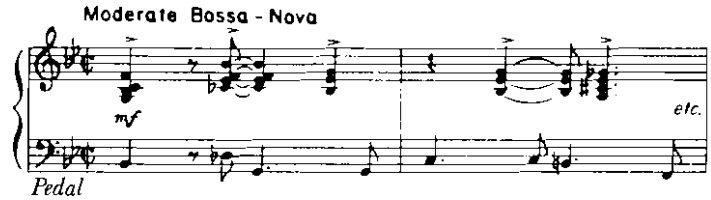
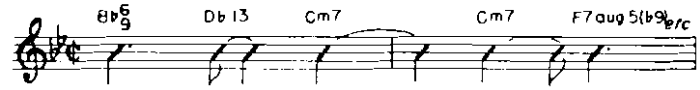
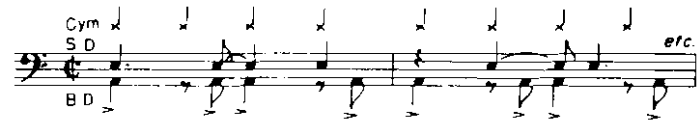
On Antonio Carlos Jobim and the Bossa Nova

"Poets provided many of the lyrics and the musicians who created its oblique and glancing beat were strongly influenced by American jazz."

The *bossa nova* story is inseparable from that of Brazilian composer Antonio Carlos Jobim (pronounced ZHO-BEEM). The *bossa nova* was the music of the avant-garde in Brazil. Poets provided many of the lyrics and the musicians who created its oblique and glancing beat were strongly influenced by American jazz. It was principally Jobim (together with Joao Gilberto, the prime Brazilian performer of the movement) who captured the attention of the American public and who has, through the continued performance and recording of his work, integrated the *bossa nova* into the mainstream of American popular music.

In 1962, Stan Getz, Jobim and Gilberto performed a Carnegie Hall concert and the *bossa nova* influence that followed in the wake of that performance lent a badly needed impetus to the guitar's role in jazz music. Almost abandoned by the few remaining big bands, and out of place in the hard-driving neo-bop and avant-garde combos, the acoustic guitar was a logical means of expression for this delicate, melodic music. Jazz guitarists, whose sounds had been standardized, now found it permissible to emerge from behind the "electronic mask" and play an occasional solo on a "real" guitar. It was guitarist Charlie Byrd who then brought the style to the foreground both in this country and around the world.

Present day Brazilian folk music stems from both African and Iberian native traditions. Its most characteristic features are its highly syncopated rhythm and its melodic formulas. Both of these traditional folk characteristics are highly visible in the four lovely songs presented in this issue. The following rhythm patterns are examples of the *bossa nova's* subtle and tricky beat:

Piano/Organ:

Guitar:

Drums:

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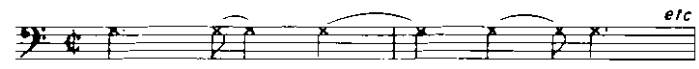
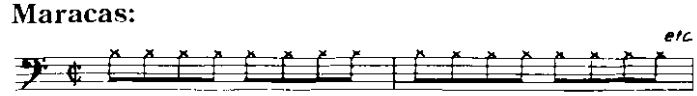

Maracas:

The music of Antonio Carlos Jobim has now been so widely accepted by all types of performers throughout the world that it is safe to assume that his compositions will continue to influence and shape the music of the future as well.

How Insensitive

(Insensatez)

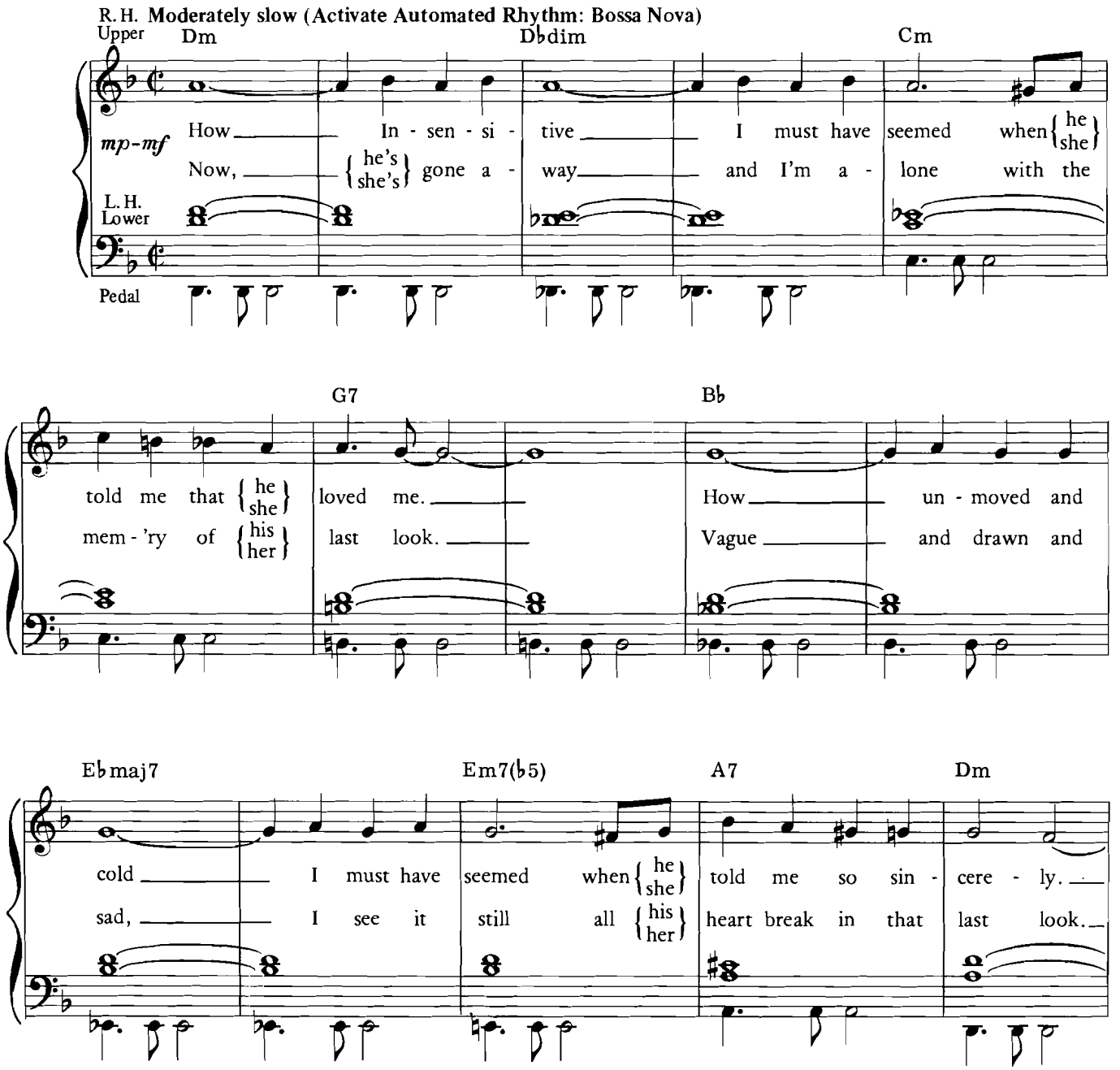
SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: Tibias 16', 8', 4'
Lower: Strings 8', Horn 8'
Pedal: Bourdon 16', 8'
Vibrato: On/Normal

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: 70 8807 004
Lower: (00) 6775 002
Pedal: 64
Animation: Leslie On. Upper/Lower
Organ: Brilliance. Reverb. 1

Arranged by Mark Laub

Music by ANTONIO CARLOS JOBIM
English Words by NORMAN GIMBEL
Original Words by VINICIUS DE MORAES

R.H. Moderately slow (Activate Automated Rhythm: Bossa Nova)
Upper
Dm
Dbdim
Cm
mp-mf
How In - sen - si - tive I must have seemed when {he / she}
Now, {he's / she's} gone a - way and I'm a - lone with the
L.H. Lower
Pedal
G7
Bb
told me that {he / she} loved me. How un - moved and
mem - 'ry of {his / her} last look. Vague and drawn and
Ebmaj7
Em7(b5)
A7
Dm
cold I must have seemed when {he / she} told me so sin - cere - ly.
sad, I see it still all {his / her} heart break in that last look.

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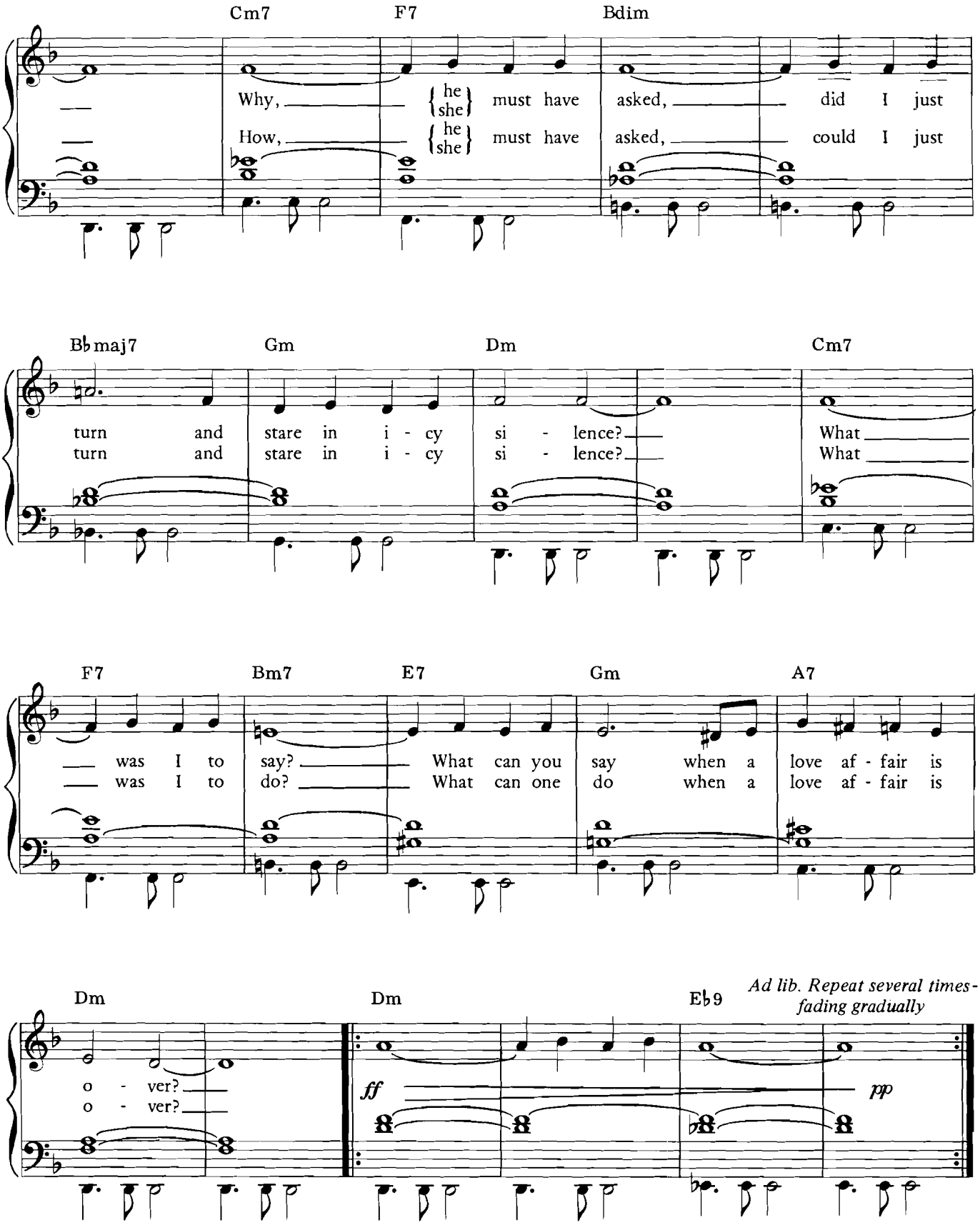

Cm7
F7
Bdim
Why, — {he/she} must have asked, — did I just
How, — {he/she} must have asked, — could I just
B♭maj7
Gm
Dm
Cm7
turn and stare in i - cy si - lence? — What
turn and stare in i - cy si - lence? — What
F7
Bm7
E7
Gm
A7
— was I to say? — What can you say when a love af - fair is
— was I to do? — What can one do when a love af - fair is
Dm
Dm
E♭9
Ad lib. Repeat several times - fading gradually
o - ver?
o - ver?
ff
pp

The Girl From Ipanema

(Garota De Ipanema)

SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

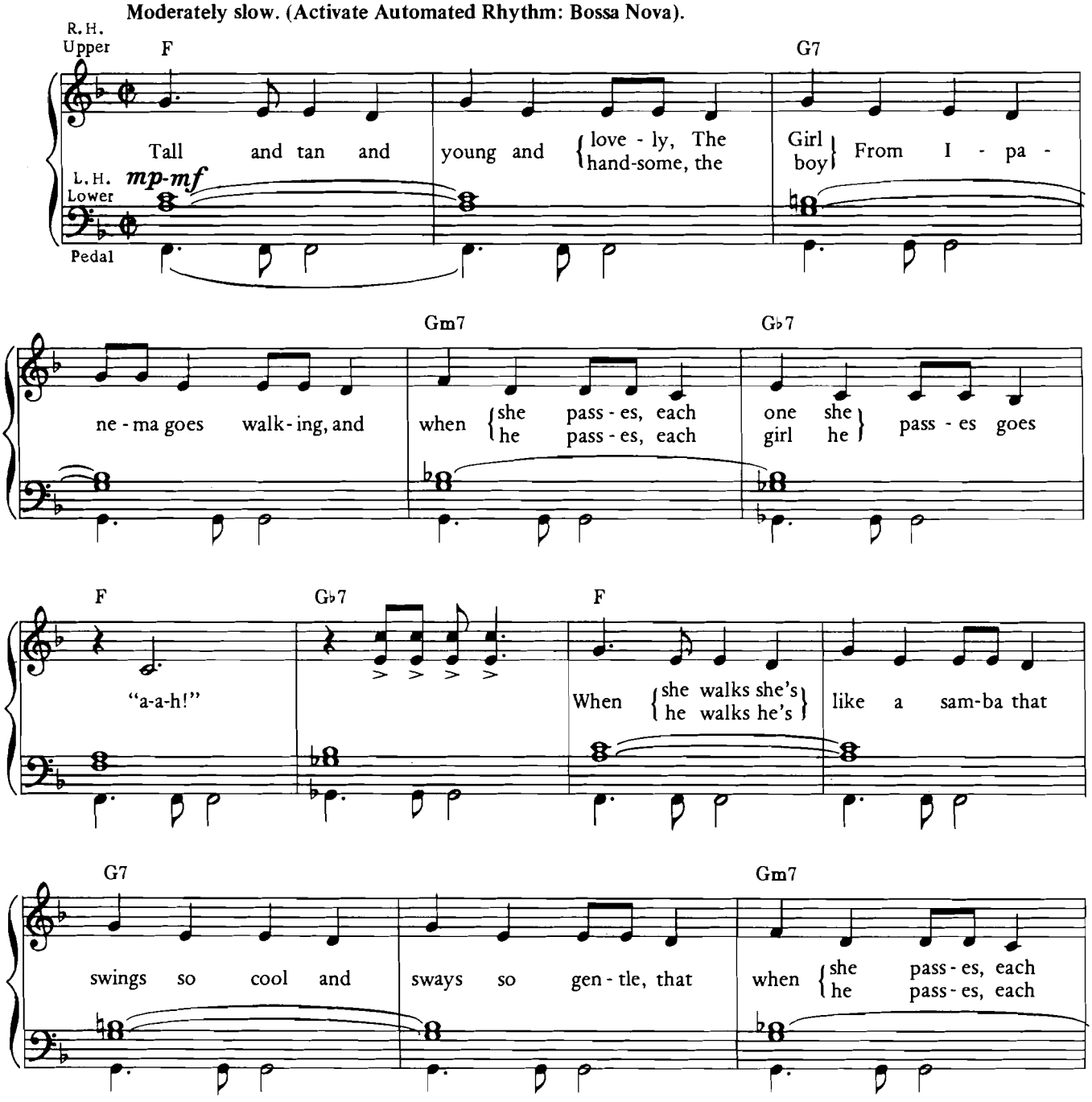
Upper: Flute 8', 2'. Percussion 4'
Lower: Diapason 8', Cello 8'
Pedal: Bourdon 16'
Vibrato: On/Normal

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: 00 8808 000. Percussion 4'
Lower: (00) 7566 332
Pedal: 45
Animation: Leslie On. Upper/Lower
Organ: Brilliance, Reverb. 2

Arranged by Mark Laub

Music by ANTONIO CARLOS JOBIM
English Words by NORMAN GIMBEL
Original Words by VINICIUS DE MORAES

Moderately slow. (Activate Automated Rhythm: Bossa Nova).

R.H. Upper
F
G7
Tall and tan and young and love - ly, The hand-some, the Girl boy From I - pa -
L.H. Lower
mp-mf
Pedal
Gm7
G♭7
ne - ma goes walk - ing, and when she he pass - es, each pass - es, each one she girl he pass - es goes
F
G♭7
F
"a-a-h!"
When she walks she's he walks he's like a sam-ba that
G7
Gm7
swings so cool and sways so gen - tle, that when she he pass - es, each pass - es, each

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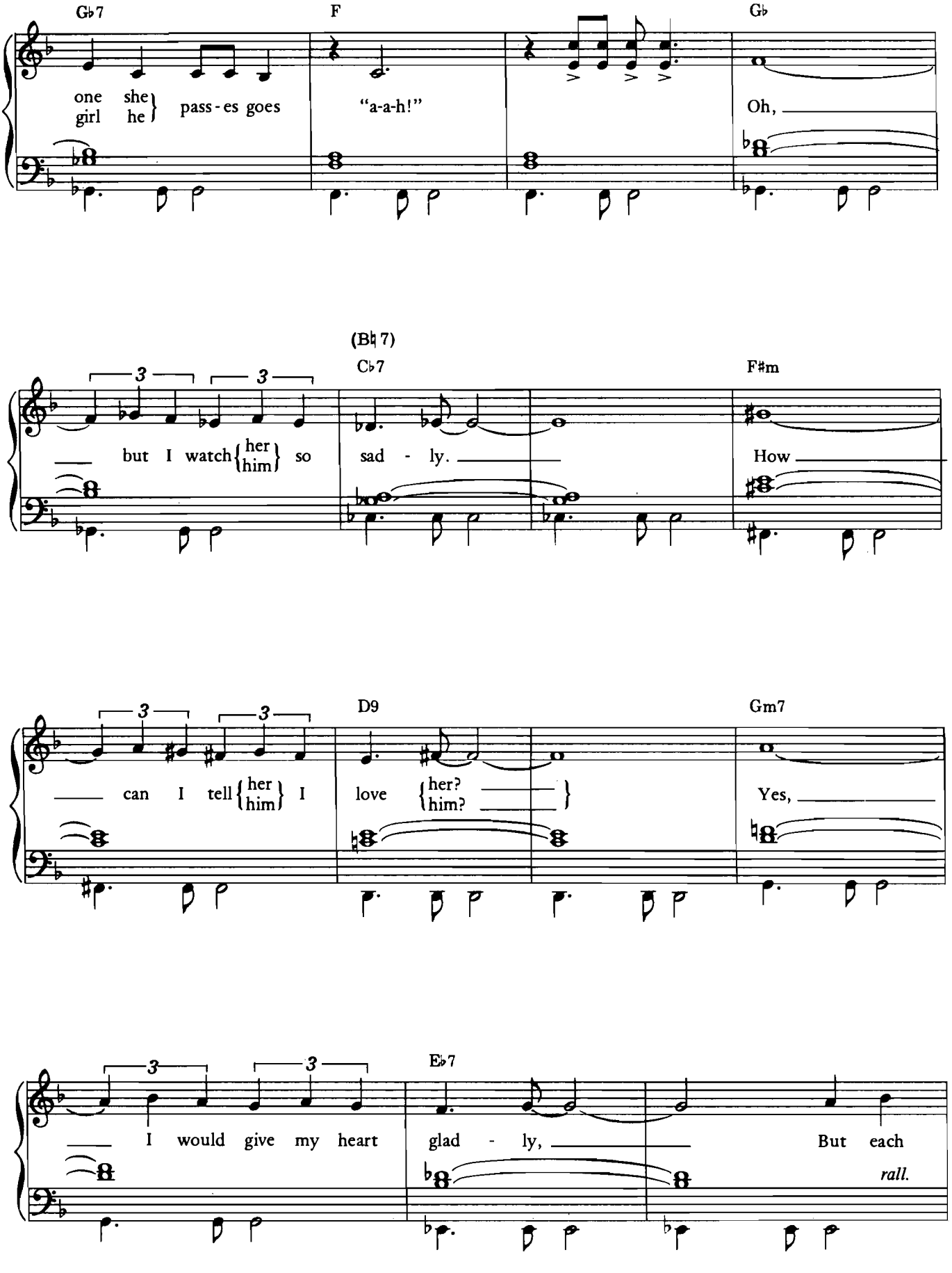
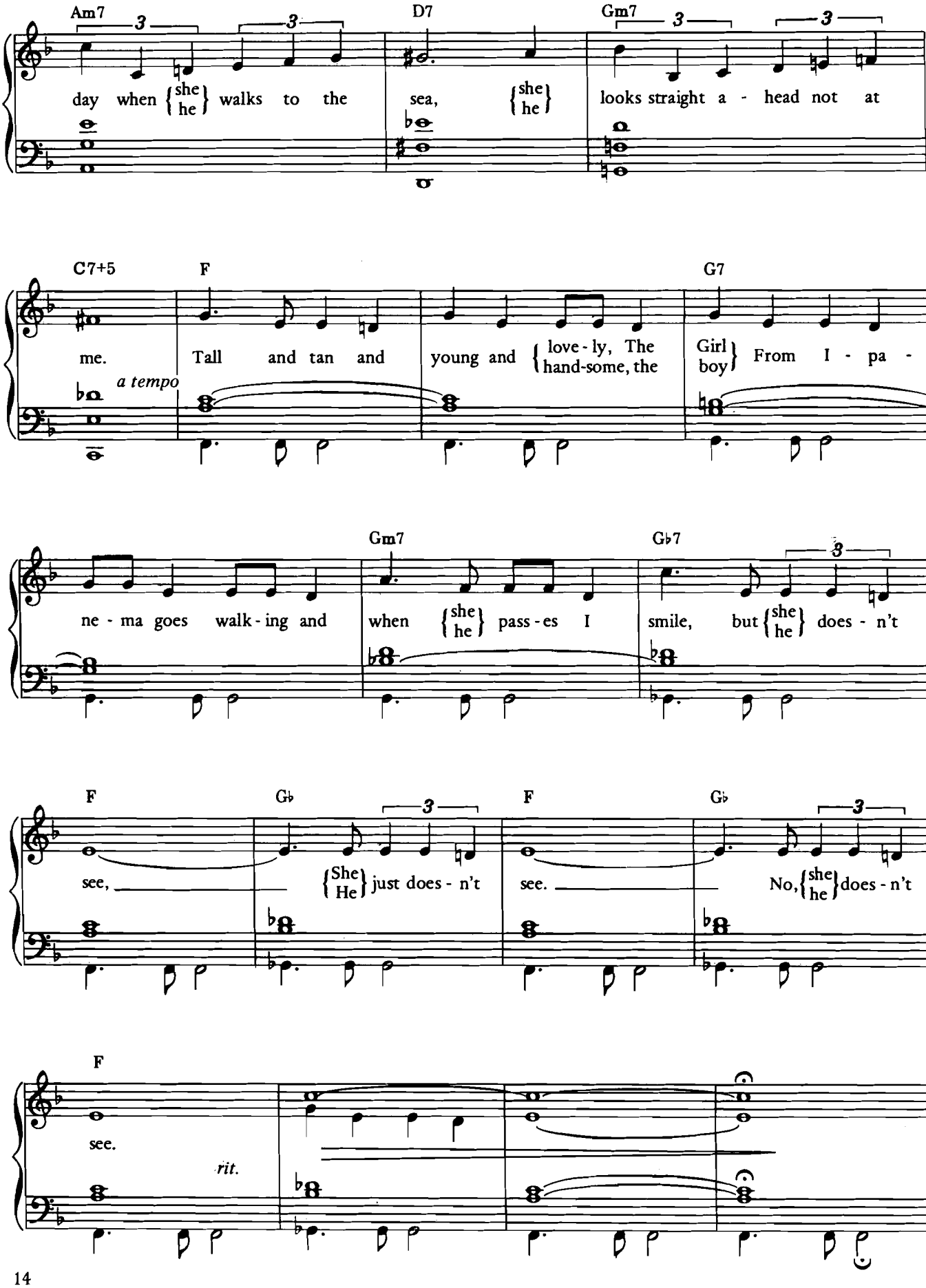

G♭7
F
G♭
one she girl he pass-es goes
"a-a-h!"
Oh,
(B♮7)
C♭7
F♯m
but I watch her him so
sad - ly.
How
D9
Gm7
can I tell her him I
love her? him?
Yes,
E♭7
I would give my heart
glad - ly,
But each
rall.


Am7
D7
Gm7
day when {she / he} walks to the sea, {she / he} looks straight a - head not at
C7+5
F
G7
me. Tall and tan and young and {love - ly, The / hand-some, the} {Girl / boy} From I - pa -
a tempo
Gm7
Gb7
ne - ma goes walk - ing and when {she / he} pass - es I smile, but {she / he} does - n't
F
Gb
F
Gb
see, {She / He} just does - n't see. No, {she / he} does - n't
F
see.
rit.

Meditation
(Meditacao)

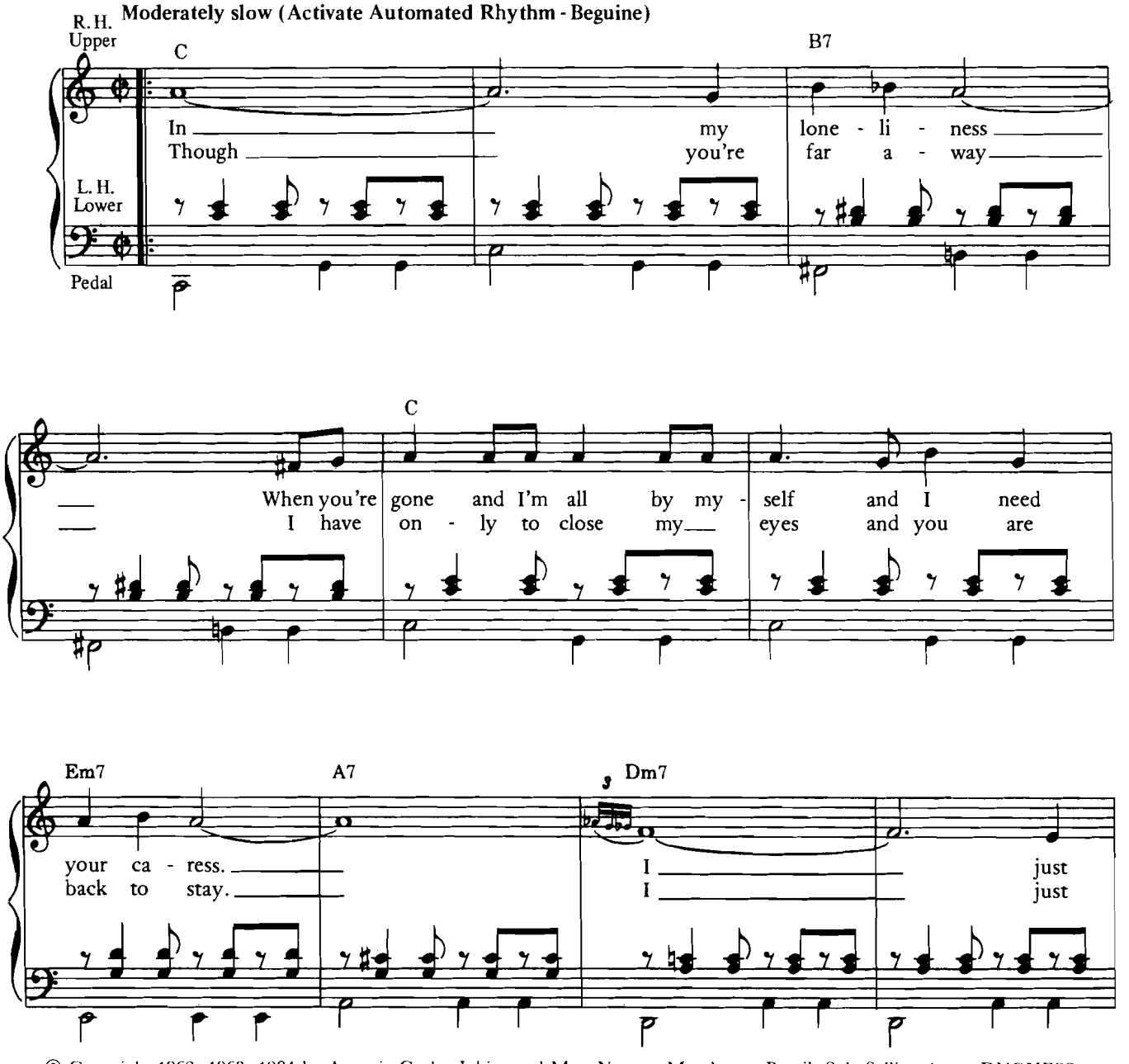
SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: (Synth.) Saxophone 8'
Lower: Flute 8', 4'
Pedal: String Bass
Vibrato: On/Normal

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: 66 8776 666
Lower: (00) 7654 233
Pedal: 46
Animation: Leslie On. Upper/Lower
Organ: Brilliance, Reverb. 1

Arranged by Mark Laub

Music by ANTONIO CARLOS JOBIM
English Words by NORMAN GIMBEL
Original Words by NEWTON MENDONCA

R.H. Upper
Moderately slow (Activate Automated Rhythm - Beguine)
C
B7
In my lone - li - ness
Though you're far a - way
L.H. Lower
Pedal
C
When you're gone and I'm all by my - self and I need
I have on - ly to close my eyes and you are
Em7
A7
Dm7
your ca - ress. I just
back to stay. I just

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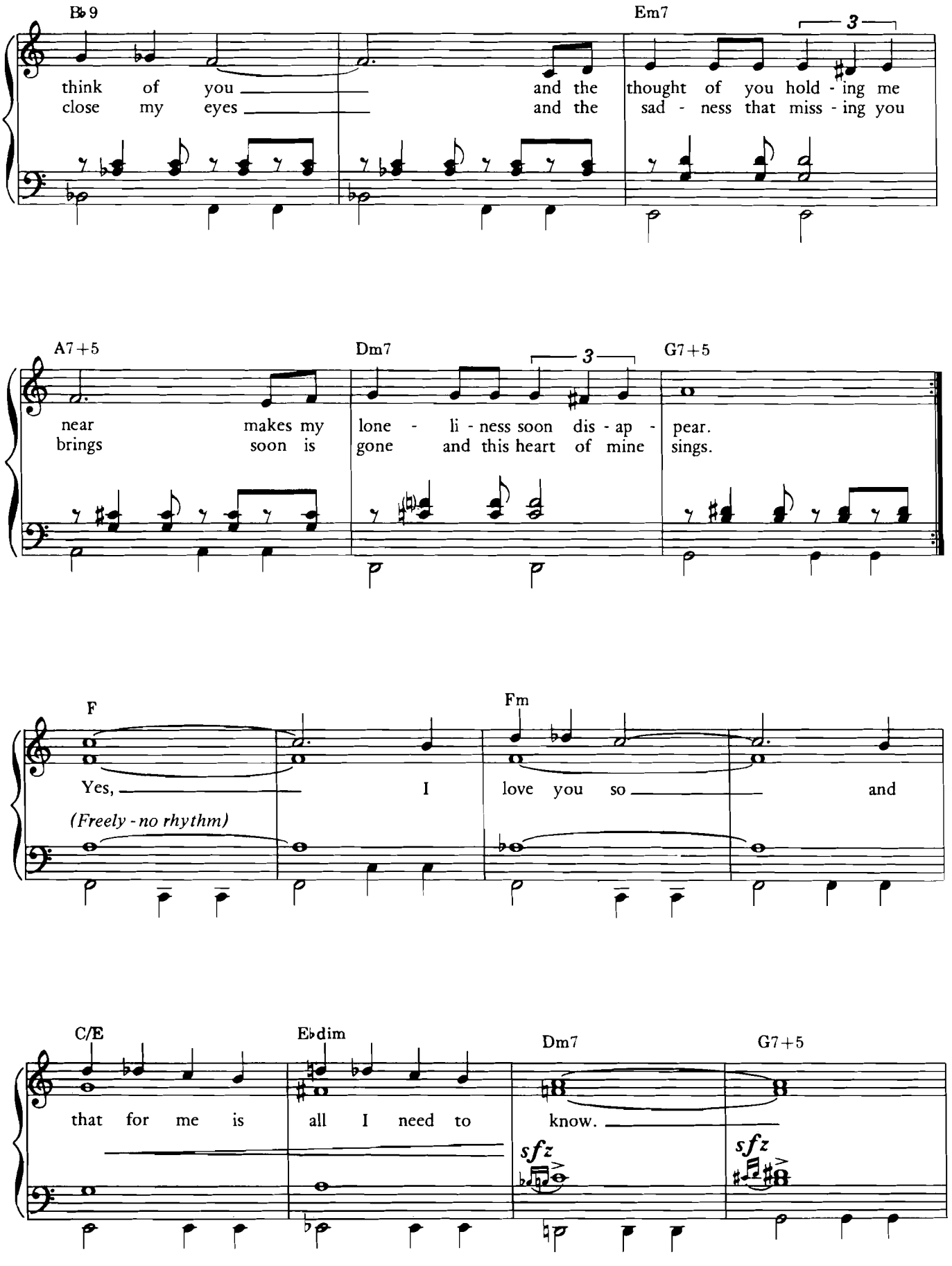
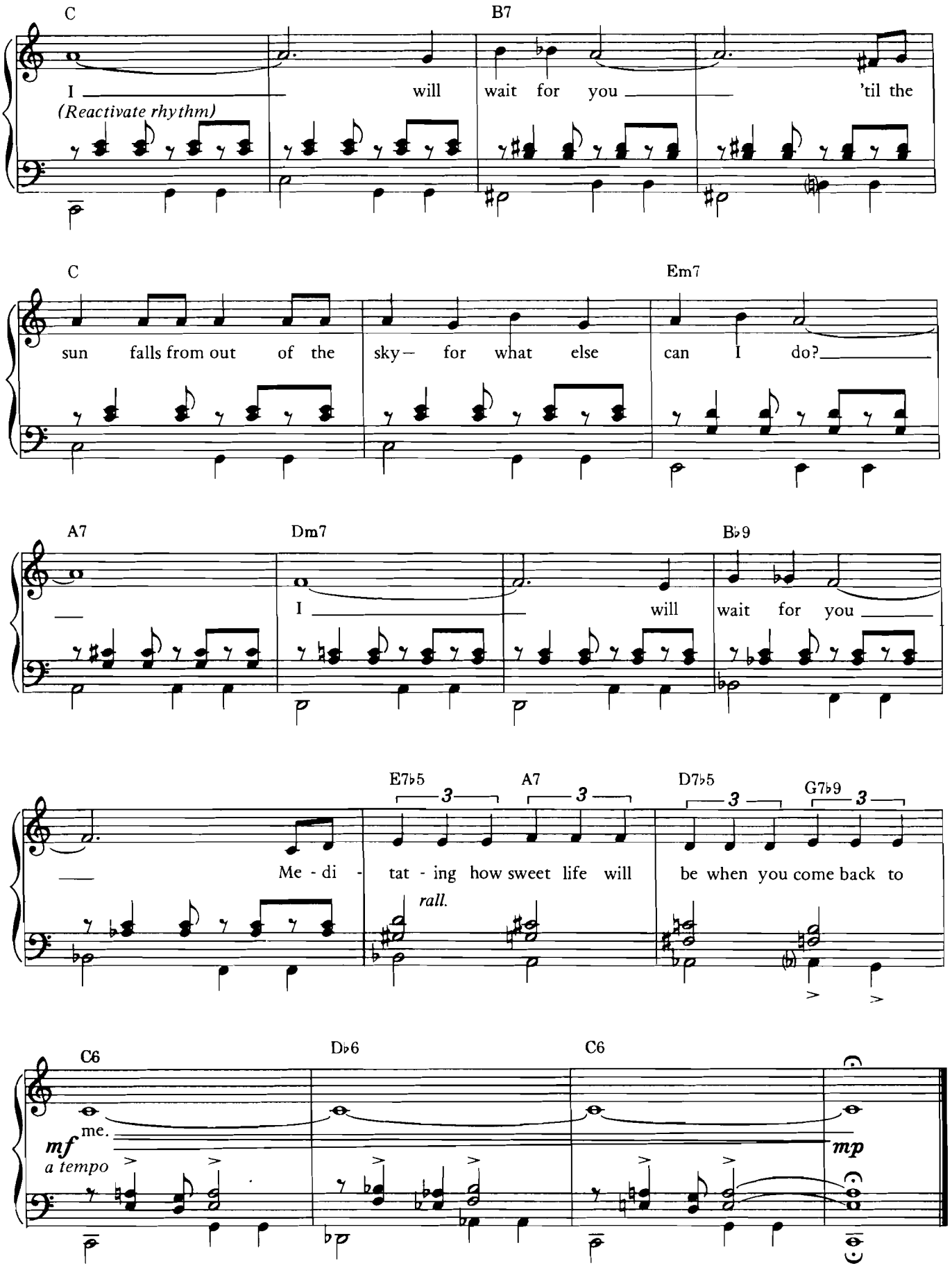

B♭9
Em7
3
think of you and the thought of you hold - ing me
close my eyes and the sad - ness that miss - ing you
A7+5
Dm7
3
G7+5
near makes my lone - li - ness soon dis - ap - pear.
brings soon is gone and this heart of mine sings.
F
Fm
Yes, I love you so and
(Freely - no rhythm)
C/E
E♭dim
Dm7
G7+5
that for me is all I need to know.
sfz
sfz

C
B7
I will wait for you 'til the
(Reactivate rhythm)
C
Em7
sun falls from out of the sky— for what else can I do?
A7
Dm7
B♭9
I will wait for you
E7♭5
A7
D7♭5
G7♭9
Me - di - tat - ing how sweet life will be when you come back to
rall.
C6
D♭6
C6
me.
mf
a tempo
mp

Quiet Nights Of Quiet Stars

(Corcovado)

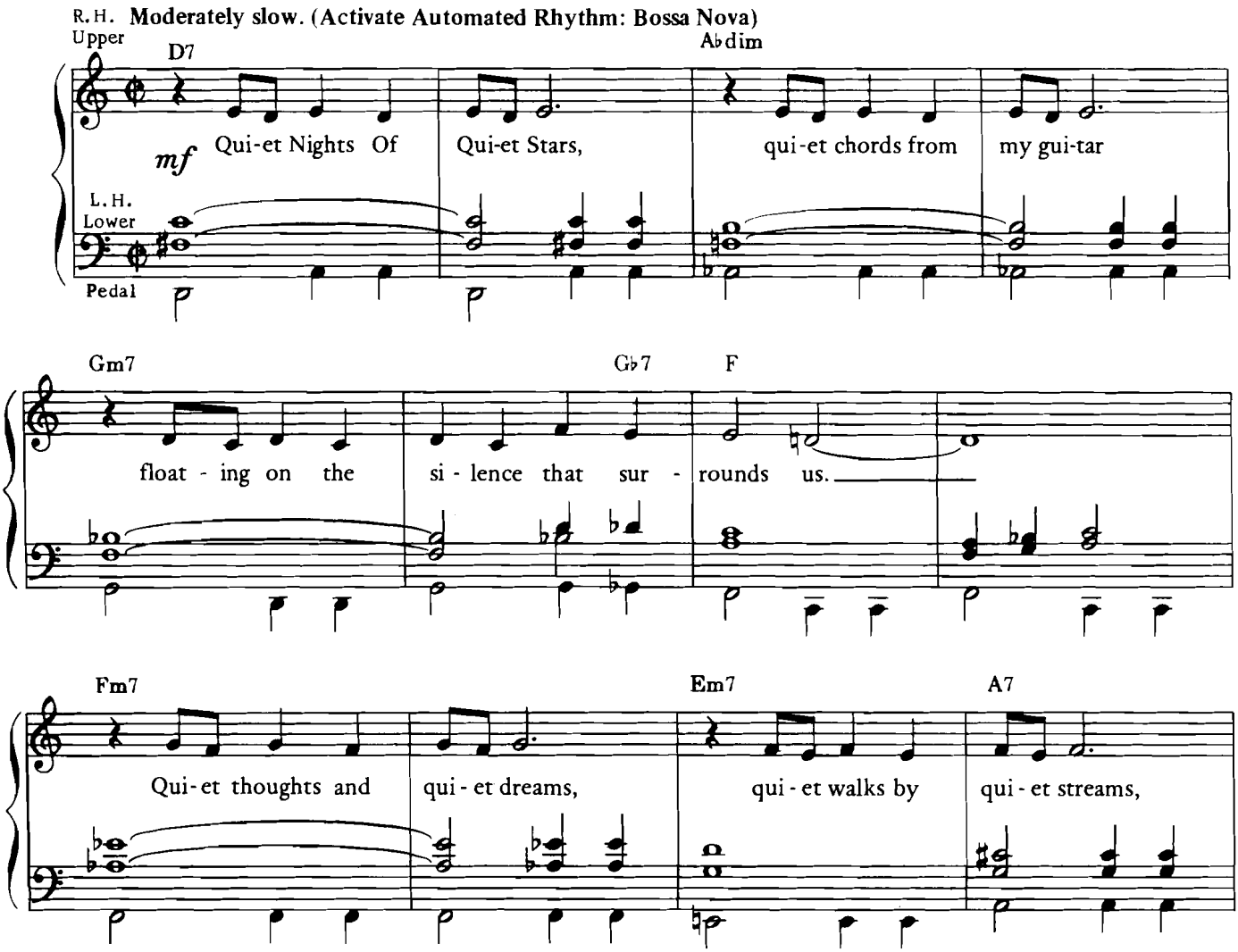
SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: Flute 8', 2'
Lower: Diapason 8'
Pedal: Flute 16'
Vibrato: On/Normal

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: 00 8741 432
Lower: (00) 5513 210
Pedal: 54
Animation: Leslie On. Upper/Lower
Organ: Brilliance. Reverb. 1

Arranged by Mark Laub

Original Words and Music by ANTONIO CARLOS JOBIM
English Words by GENE LEES

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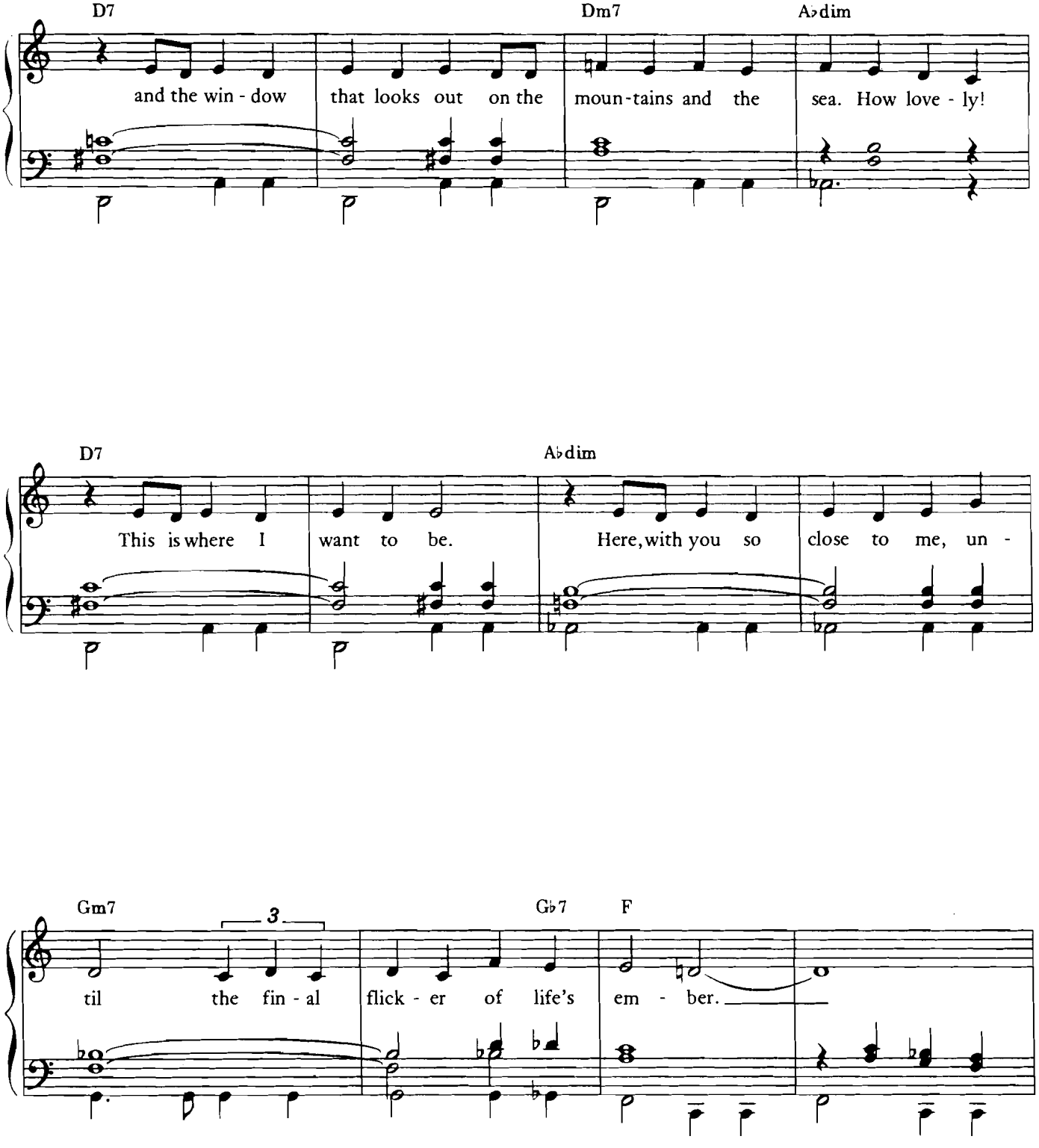
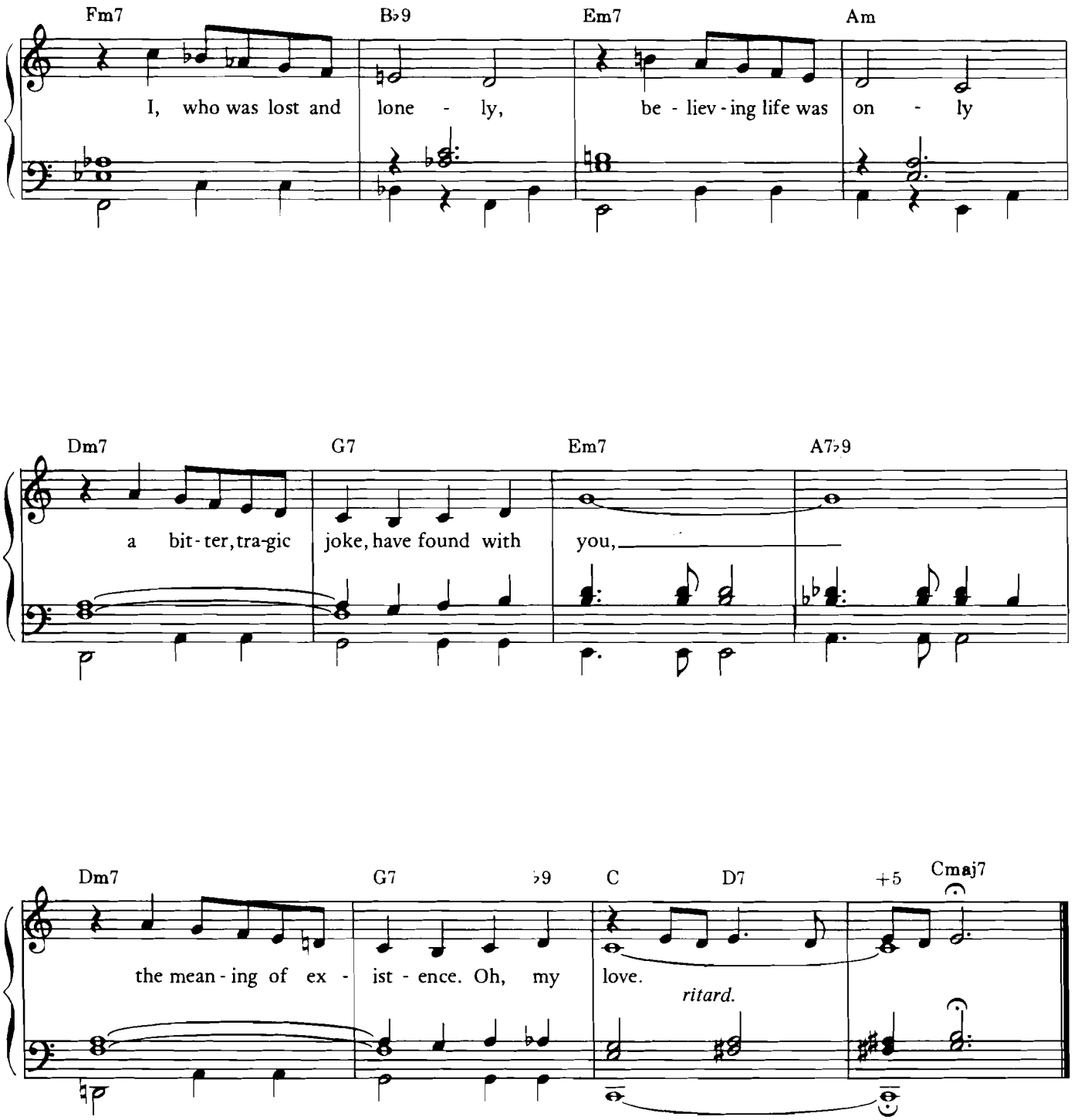
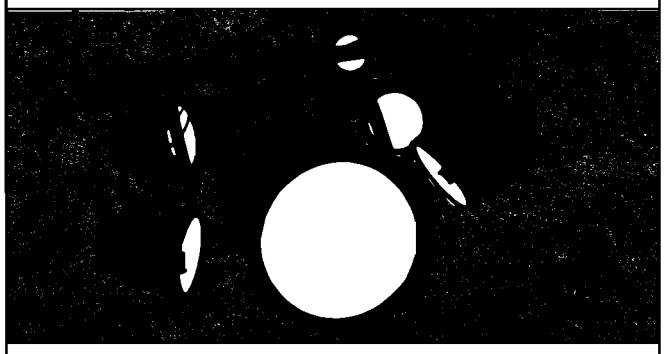

D7
Dm7
A♭dim
and the win - dow
that looks out on the
moun-tains and the
sea. How love - ly!
D7
A♭dim
This is where I
want to be.
Here, with you so
close to me, un -
Gm7
3
G♭7
F
til
the fin - al
flick - er of life's
em - ber.

Fm7
B♭9
Em7
Am
I, who was lost and lone - ly, be - liev - ing life was on - ly
Dm7
G7
Em7
A7♭9
a bit - ter, tra-gic joke, have found with you,
Dm7
G7
♭9
C
D7
+5
Cmaj7
the mean - ing of ex - ist - ence. Oh, my love.
ritard.

ARTIST'S



SPOTLIGHT:

On Duke Ellington

"One of our trombones turned up one night with an ordinary kitchen pot for a sliphorn. It sounded good."

Duke Ellington was born Edward Kennedy Ellington in Washington D.C. on April 29, 1899. His father, James Edward Ellington, worked in the government printing offices and moonlighted as a butler in the homes of Washington's elite. Duke's mother, Daisy Kennedy Ellington, helped her husband in preparing the food for these elaborate occasions and, once the leftovers had been collected, dinners at the Ellington home tended to be quite grand too. Duke's son, Mercer, once speculated on the influence of this somewhat unusual lifestyle upon his father: "The way the table at home was set was just like those at which my grandfather had butlered: This, you might say, is where dukedom began — just being around at a time when his father was working for very splendid people."

For the actual nickname "Duke," however, we are indebted to one Edgar McEntree. In his autobiography "Music Is My Mistress," Ellington recalled, ". . .just before I went to high school, and before my voice broke, I got my nickname, Duke. I had a chum, Edgar McEntree, a rather fancy guy who liked to dress well. He was socially uphill and a pretty good, popular fellow around, with parties and that sort of thing. I think he felt that in order for me to be eligible for his constant companionship I should have a title. So he named me Duke."

Although Ellington began piano lessons at the age of seven (with a teacher who was appropriately named Mrs. Clinkscales), his musical talent played second fiddle to his passion for baseball and his genuine interest in drawing and painting.

After graduating from high school, Duke received a scholarship to the Pratt Institute in Brooklyn for the study of art. It was a temporary job that he took in an ice cream parlor that housed a piano, and his developing friendships with some of Washington's finest musicians that eventually changed the course of history.

"I used to spend nights listening to Doc Perry, Louis Brown, and Louis Thomas," Ellington recalled. "They were schooled musicians who had been to the conservatory. But I listened to the unschooled, too. . . . Oh, I was a great listener!" Caught up in the unfolding excitement of the musical world, Duke never got to Pratt Institute.

He was twenty-three when he arrived in New York, playing piano first with Wilbur Sweatman's jazz band, then with Elmer Snowden's band at Barron's in Harlem, and finally with his own five-piece group at the Hollywood, a Harlem nightclub later renamed the Kentucky Club. They stayed there four years. It was a good place to be because it stayed open all night and soon became a rendezvous for all the big stars and musicians on Broadway who dropped in after their shows closed.

Irving Mills (of Mills Publishing) was a frequent patron of the Kentucky Club. Impressed with Ellington's music, he placed the young man under exclusive contract, enabling Duke to enlarge his band to twelve performers. Mills also arranged a recording contract and found Ellington a booking at the Cotton Club.

This engagement at the Cotton Club began on December 4, 1927, and, during their five year stay, they became famous. "We came in with a new style," Ellington stated. "Our playing was stark, wild and tense. . . . We tried new effects. One of our trombones turned up one night with an ordinary kitchen pot for a sliphorn. It sounded good. We let him keep it until we could get him a handsome gadget that gave him the same effects."

The performances of Duke Ellington and his orchestra represented some of the best jazz heard in New York, and jazz aficionados from all parts of the city were drawn to the Cotton Club. Ellington's records began to sell in enormous numbers. In 1929 he starred in his first Broadway show, George Gershwin's *Show Girl,* produced by Ziegfeld. A year later he appeared in his first motion picture, *Check and Double Check.* A triumphant tour of Europe followed in 1933 with a command performance at Buckingham Palace.

Besides having distinguished himself as a jazz pianist, orchestrator and conductor, Ellington also became one of America's most successful composers of popular songs and compositions in the jazz style: "It Don't Mean a Thing If It Ain't Got That Swing," "Sophisticated Lady," "Mood Indigo," "Solitude," "In a Sentimental Mood," "I Let a Song Go Out of My Heart," and "I Got it Bad and That Ain't Good" are just a few of the great ones.

Duke Ellington died in New York in 1974, but the "songs he let out of his heart" go right on singing.

I Let A Song Go Out Of My Heart

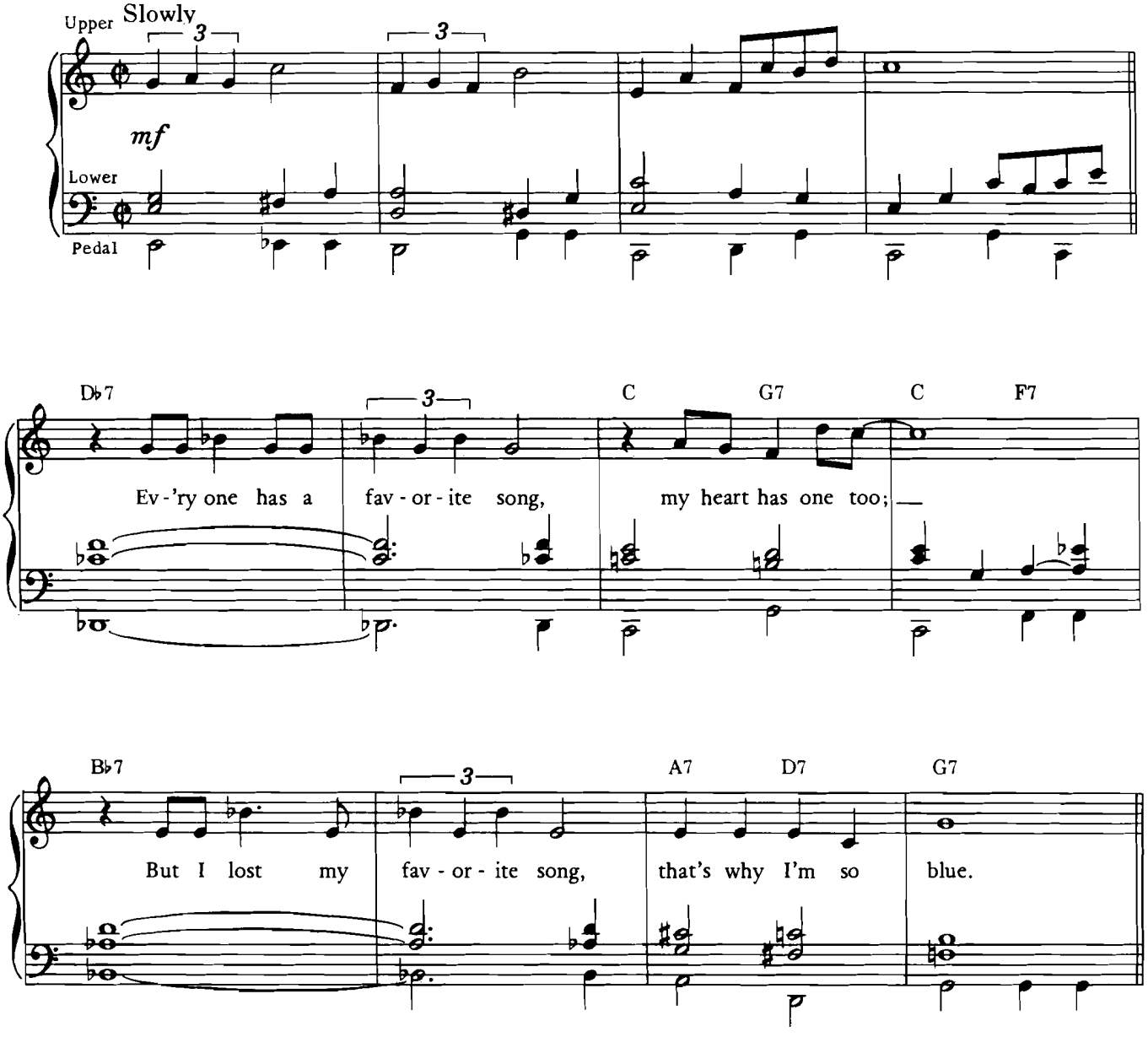
SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: Strings 8', Flute 4'
Lower: Strings 8'
Pedal: 16', 8'
Vibrato: Normal

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: 00 1522 211
Lower: 00 1234 432
Pedal: 5 - 3
Vibrato: Normal

Arranged by Marty Gold

Words and Music by
DUKE ELLINGTON, IRVING MILLS,
HENRY NEMO and JOHN REDMOND

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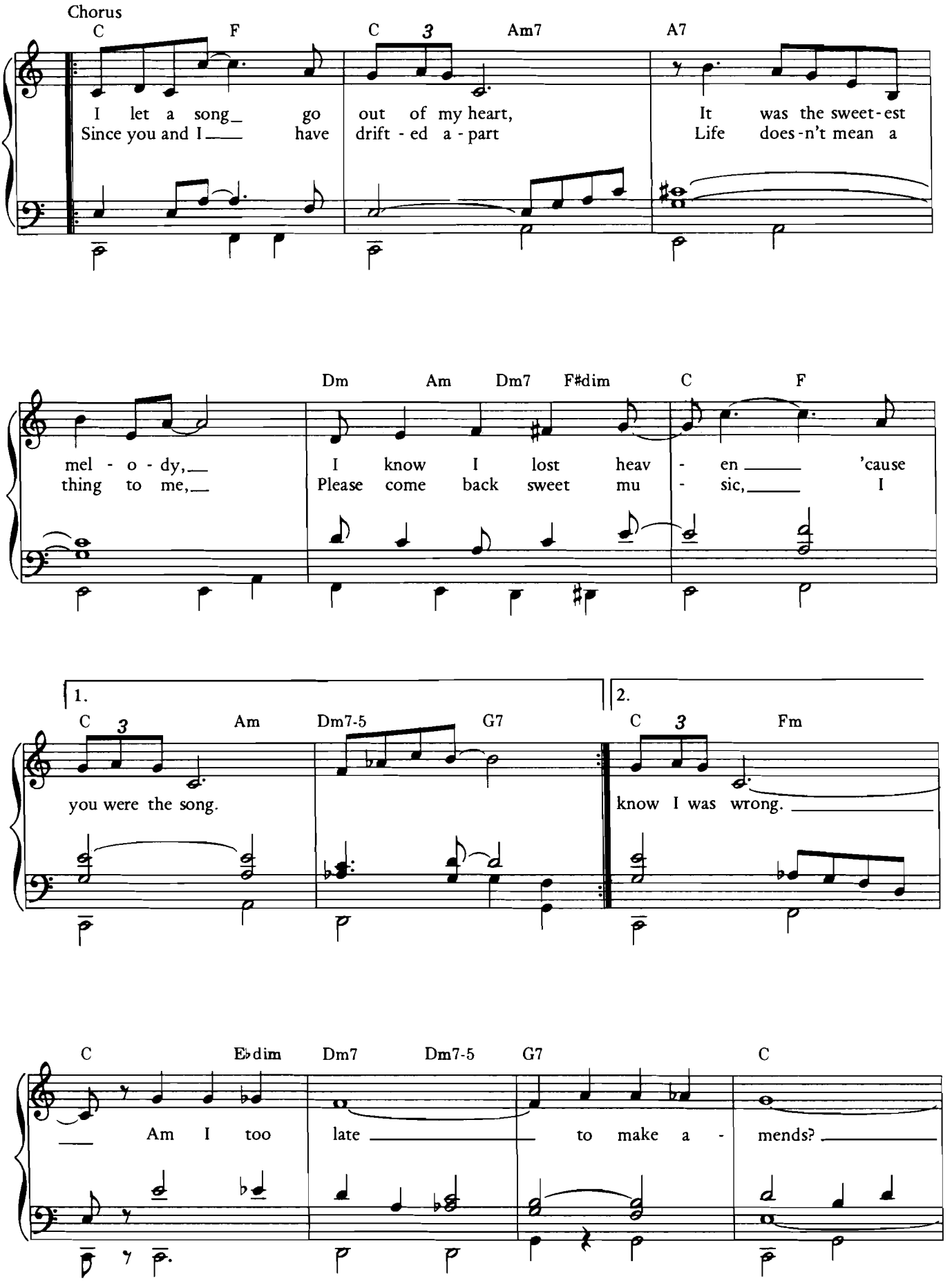
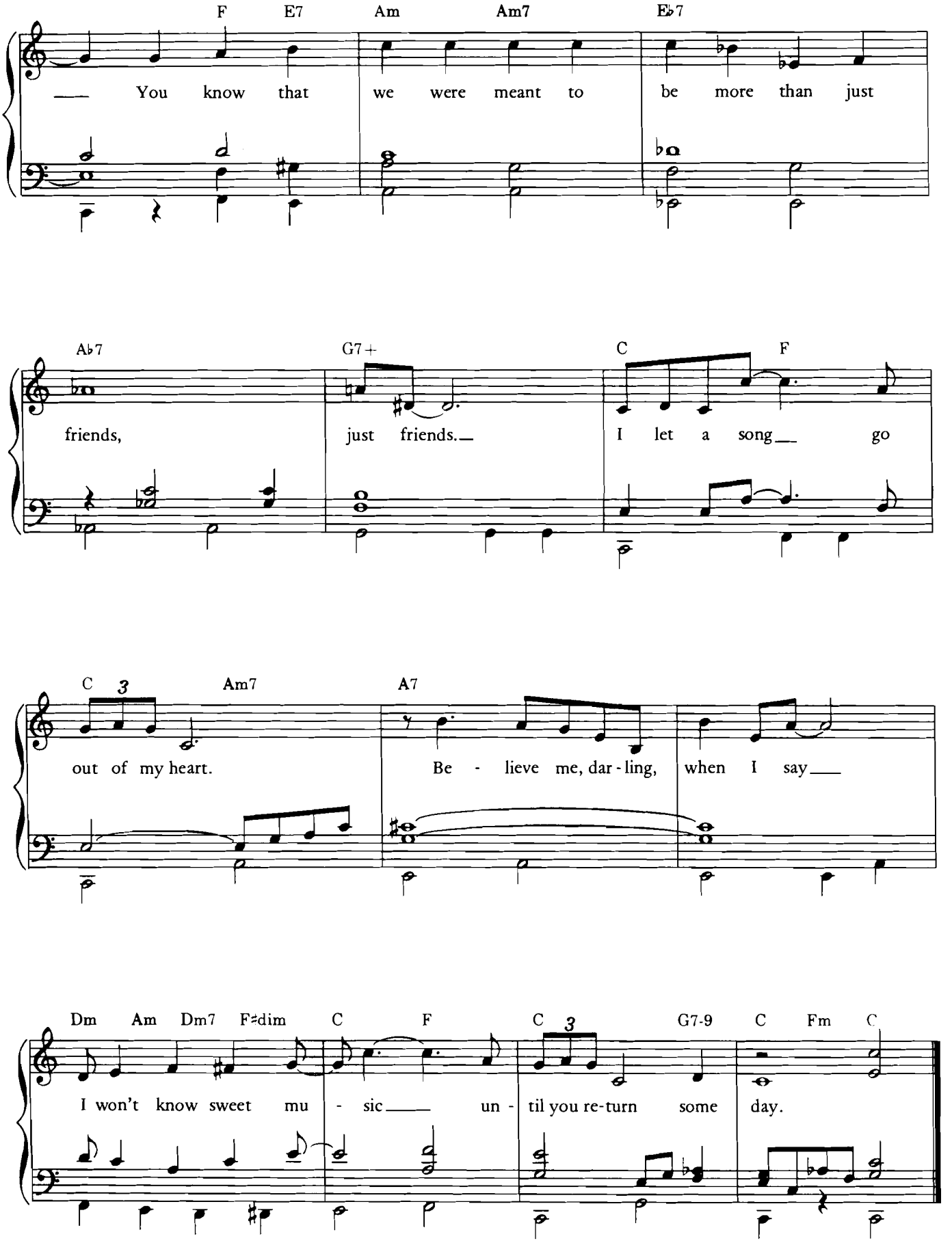

Chorus
C F C Am7 A7
I let a song_ go out of my heart, It was the sweet-est
Since you and I___ have drift-ed a-part Life does-n't mean a
Dm Am Dm7 F#dim C F
mel-o-dy,__ I know I lost heav-en ___ 'cause
thing to me,__ Please come back sweet mu-sic,___ I
1.
C Am Dm7-5 G7
you were the song.
2.
C Fm
know I was wrong.
C E♭dim Dm7 Dm7-5 G7 C
___ Am I too late ___ to make a- mends? ___

F E7 Am Am7 E♭7
You know that we were meant to be more than just
A♭7 G7+ C F
friends, just friends. I let a song go
C 3 Am7 A7
out of my heart. Be - lieve me, dar - ling, when I say
Dm Am Dm7 F♯dim C F C 3 G7-9 C Fm C
I won't know sweet mu - sic un - til you re-turn some day.

Prelude To A Kiss

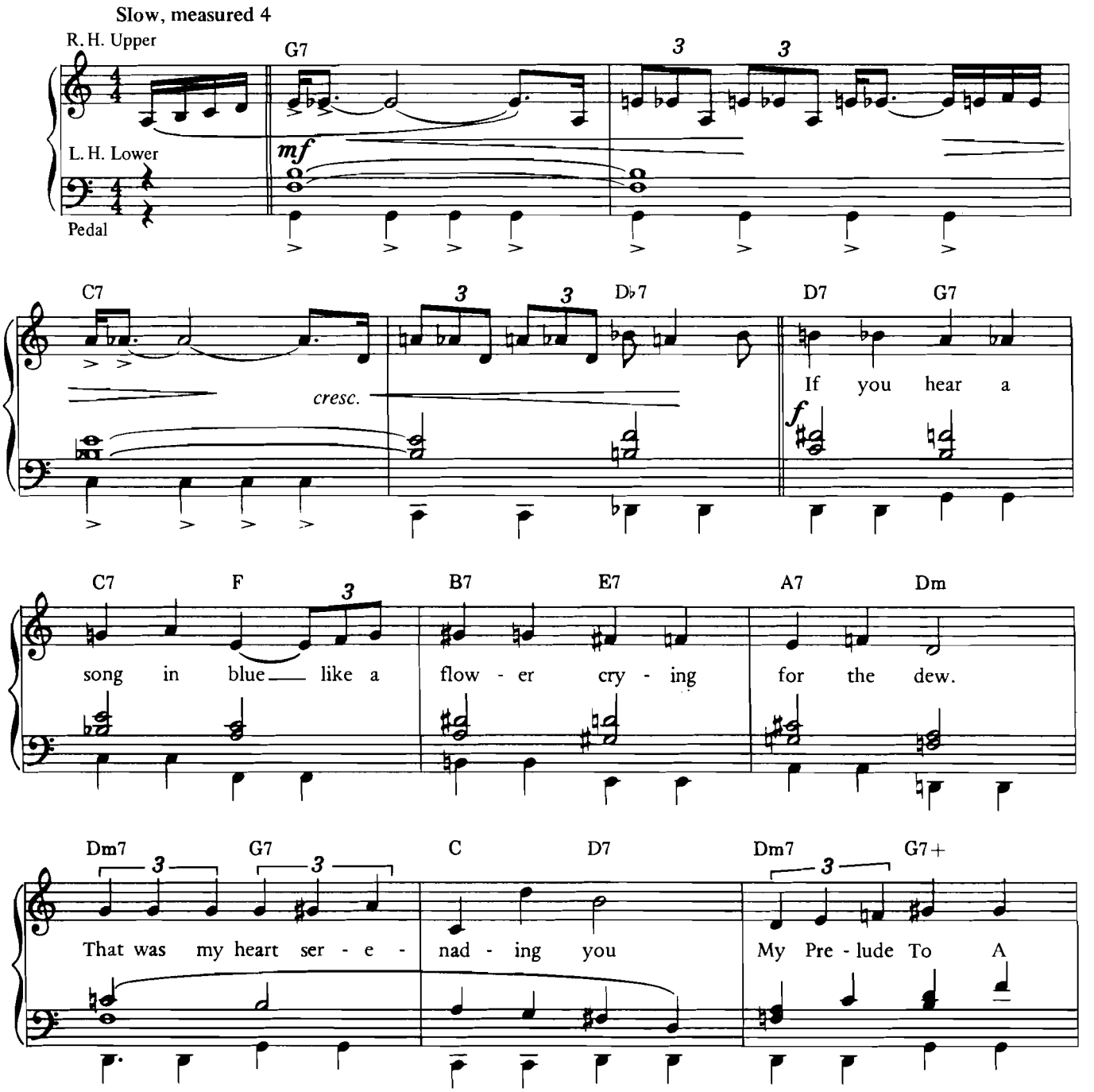
SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: (Synth.) Trumpet 8'
Lower: Horn 8', String 8'
Pedal: Flute 16', 8'
Vibrato: On/Normal

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: 00 8008 000
Lower: (00) 6545 002
Pedal: 54
Animation: Leslie On. Upper/Lower
Organ: Brilliance, Reverb. 1

Arranged by Mark Laub

Music by DUKE ELLINGTON
Lyric by IRVING GORDON and IRVING MILLS

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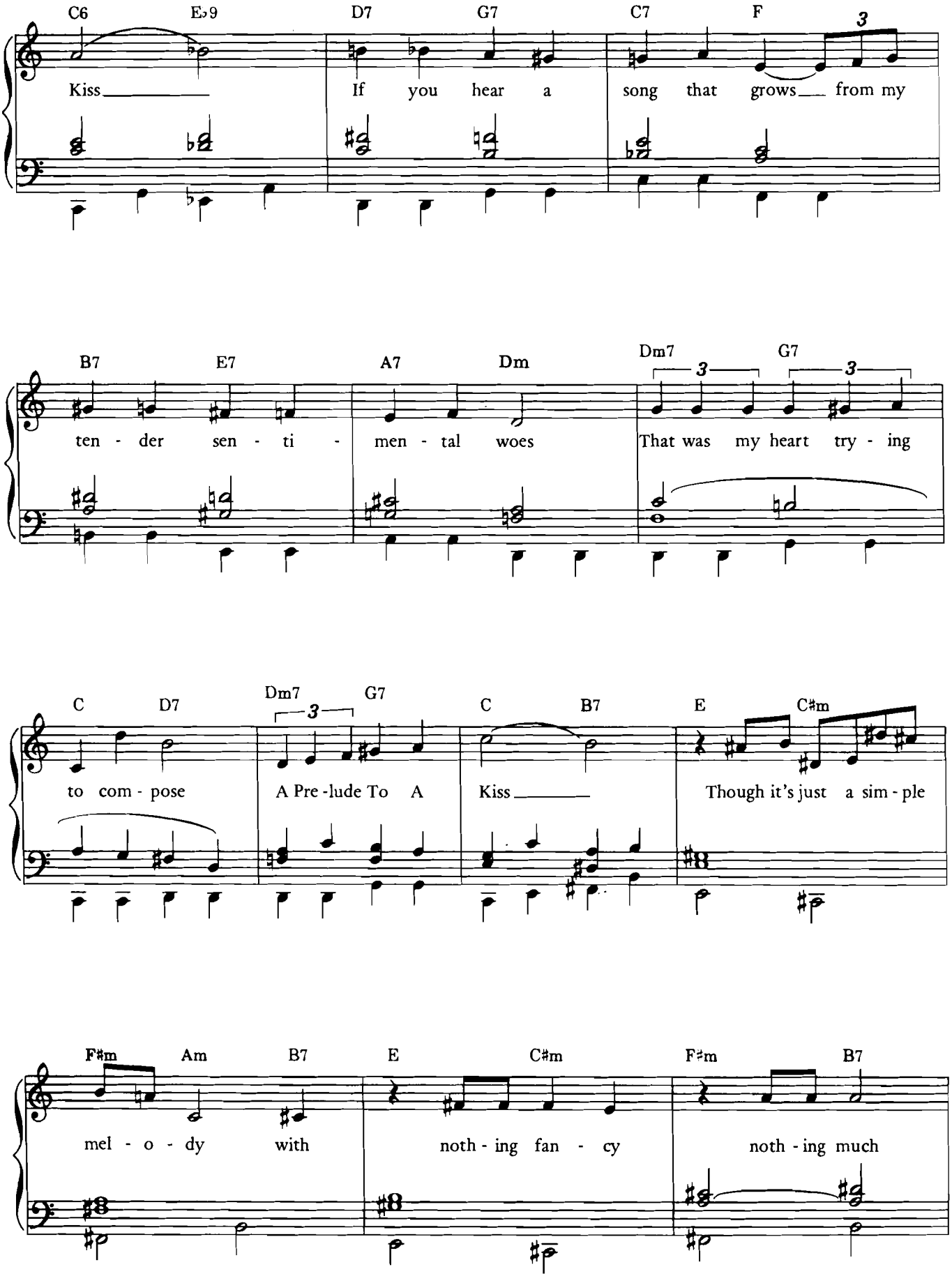
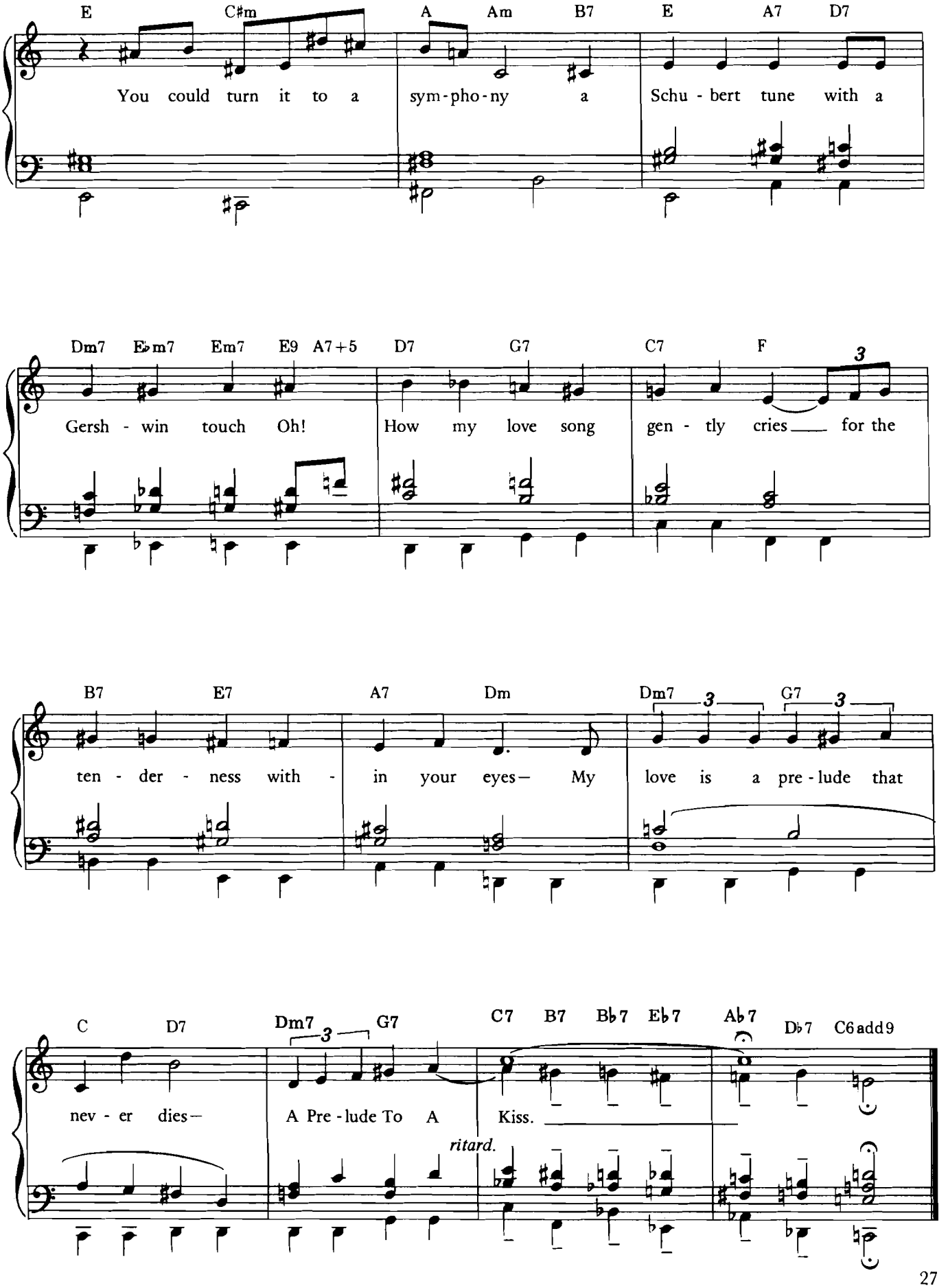

C6 E♭9 D7 G7 C7 F
Kiss If you hear a song that grows from my
B7 E7 A7 Dm Dm7 G7
ten - der sen - ti - men - tal woes That was my heart try - ing
C D7 Dm7 G7 C B7 E C♯m
to com - pose A Pre - lude To A Kiss Though it's just a sim - ple
F♯m Am B7 E C♯m F♯m B7
mel - o - dy with noth - ing fan - cy noth - ing much

E C♯m A Am B7 E A7 D7
You could turn it to a sym-pho-ny a Schu-bert tune with a
Dm7 E♭m7 Em7 E9 A7+5 D7 G7 C7 F
Gersh-win touch Oh! How my love song gen-tly cries for the
B7 E7 A7 Dm Dm7 G7
ten-der-ness with-in your eyes— My love is a pre-lude that
C D7 Dm7 G7 C7 B7 B♭7 E♭7 A♭7 D♭7 C6add9
nev-er dies— A Pre-lude To A Kiss.
ritard.

Sophisticated Lady

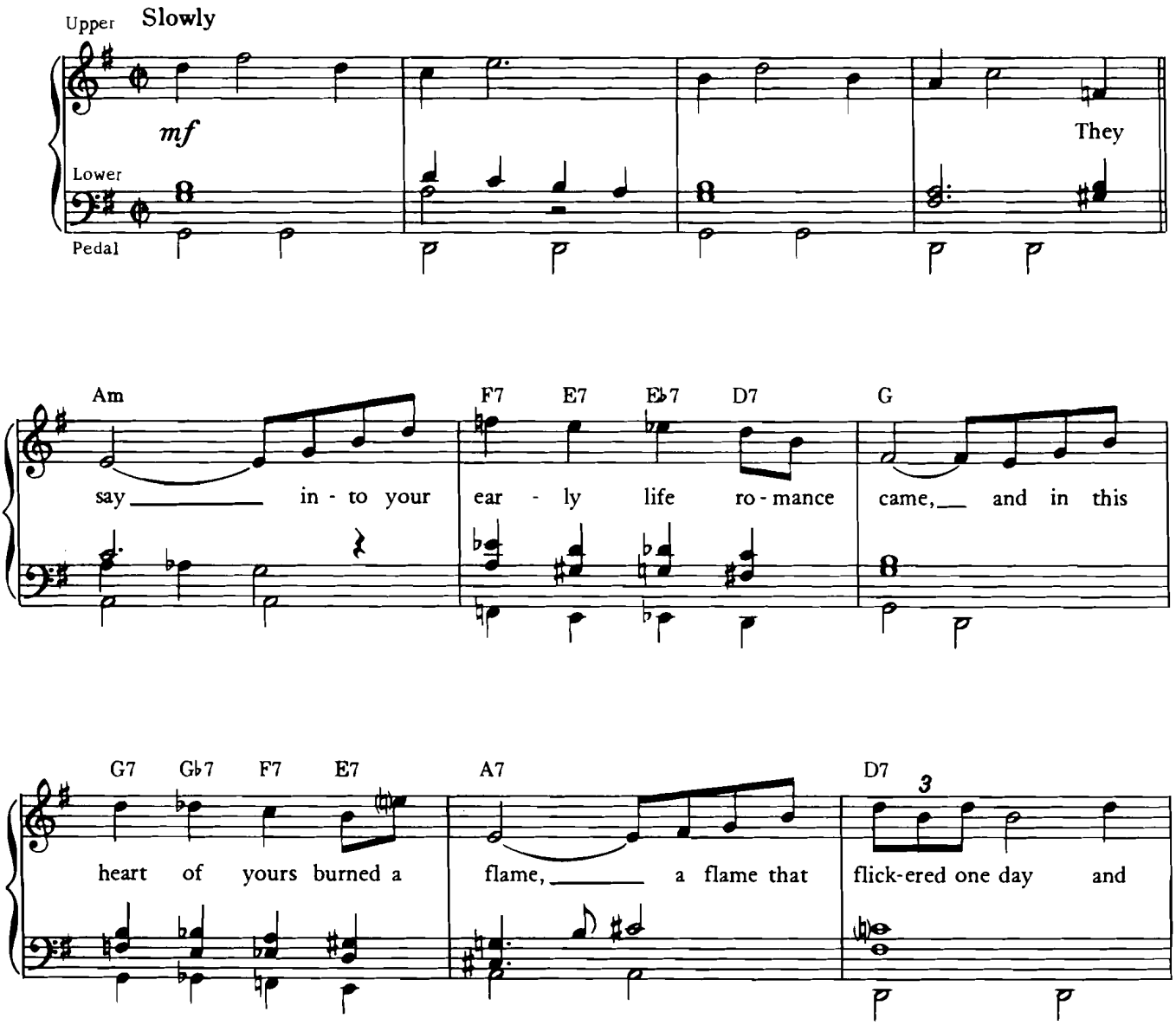
SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: Trumpet 8', Clarinet 8', Diapason 8'
Lower: Melodia 8', Flute 8'
Pedal: 16', 8'
Vibrato: Normal

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: 00 8765 220
Lower: 00 6544 000
Pedal: 5 - 3
Vibrato: Normal

Arranged by Marty Gold

Words and Music by
DUKE ELLINGTON, IRVING MILLS
and MITCHELL PARISH

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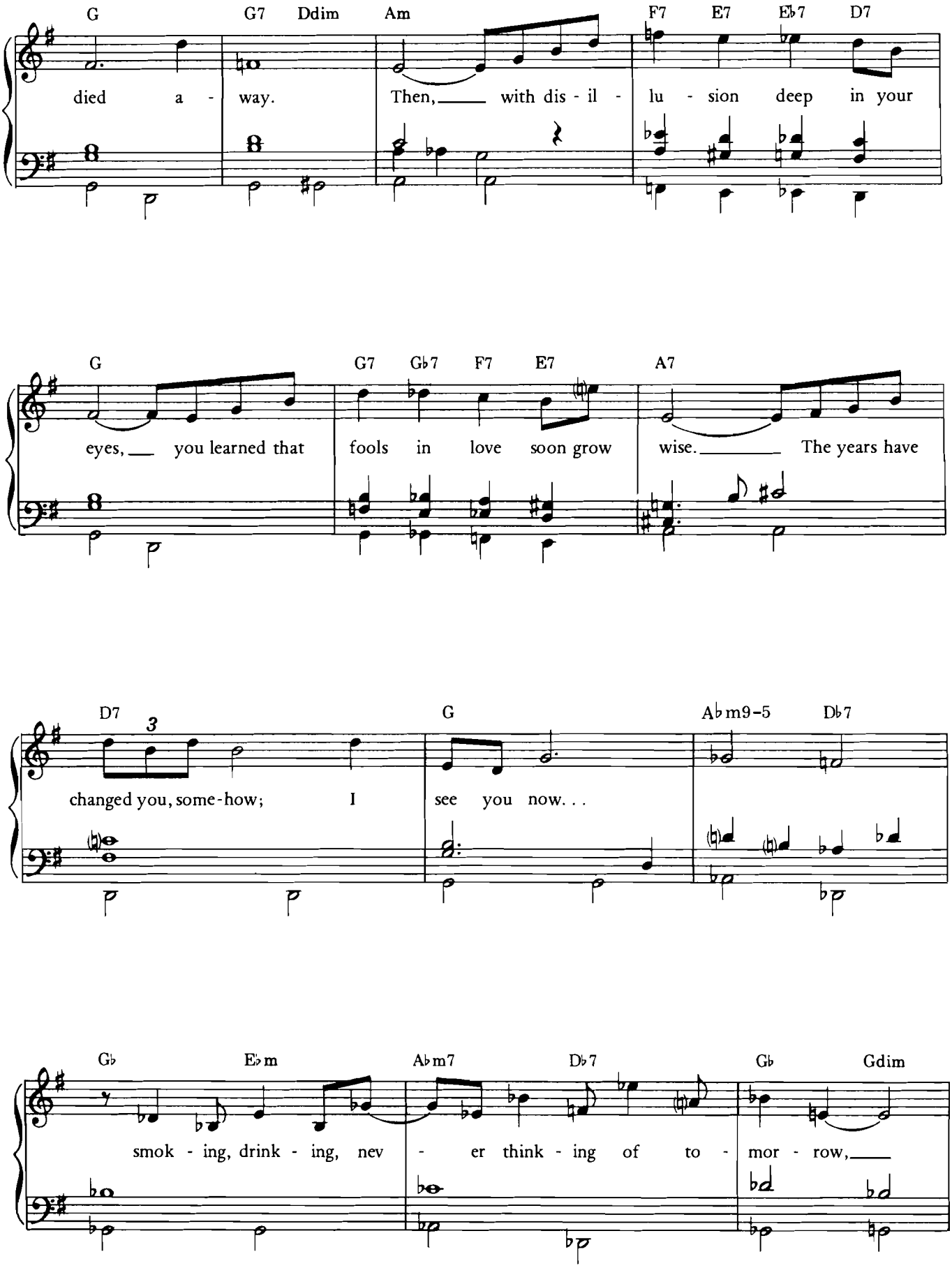
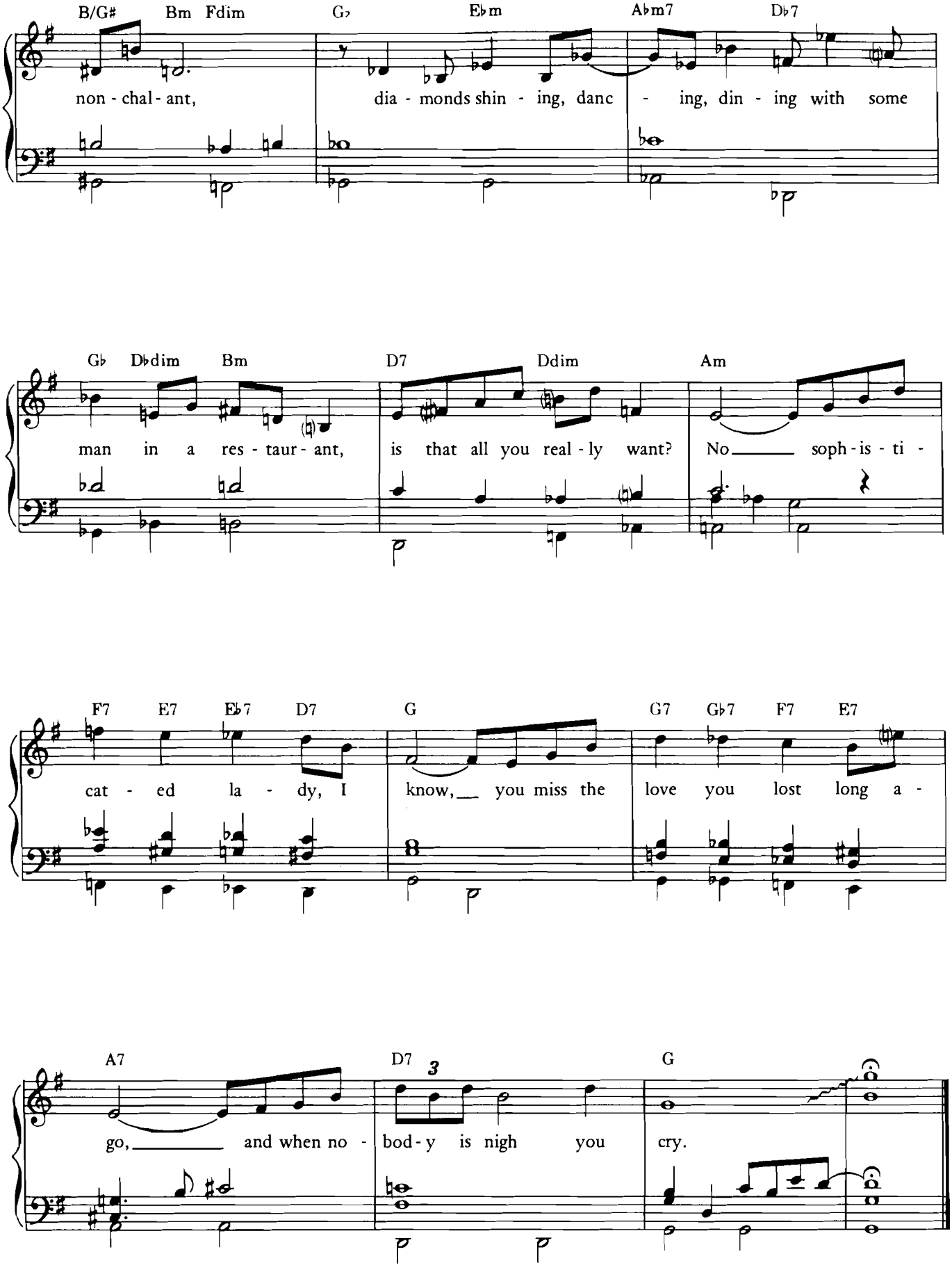

G G7 Ddim Am F7 E7 E♭7 D7
died a - way. Then, with dis - il - lu - sion deep in your
G G7 G♭7 F7 E7 A7
eyes, you learned that fools in love soon grow wise. The years have
D7 G A♭m9-5 D♭7
changed you, some-how; I see you now. . .
G♭ E♭m A♭m7 D♭7 G♭ Gdim
smok - ing, drink - ing, nev - er think - ing of to - mor - row,

B/G# Bm Fdim G Eb m Ab m7 Db7
non - chal - ant, dia - monds shin - ing, danc - ing, din - ing with some
Gb Db dim Bm D7 D dim Am
man in a res - taur - ant, is that all you real - ly want? No soph - is - ti -
F7 E7 Eb7 D7 G G7 Gb7 F7 E7
cat - ed la - dy, I know, you miss the love you lost long a -
A7 D7 3 G
go, and when no - bod - y is nigh you cry.

In A Sentimental Mood

SUGGESTED REGISTRATION FOR
GENERAL ELECTRONIC AND PIPE ORGANS

Upper: Clarinet 8'. (Synth.)
Lower: Strings 8'
Pedal: Flute 16', 8'
Vibrato: On/Normal

SUGGESTED REGISTRATION FOR
DRAWBAR ORGANS

Upper: 00 8261 620
Lower: (00) 7665 003
Pedal: 55
Animation: Leslie On. Upper/Lower
Organ: Brilliance. Reverb. 2

Arranged by Mark Laub

Words and Music by
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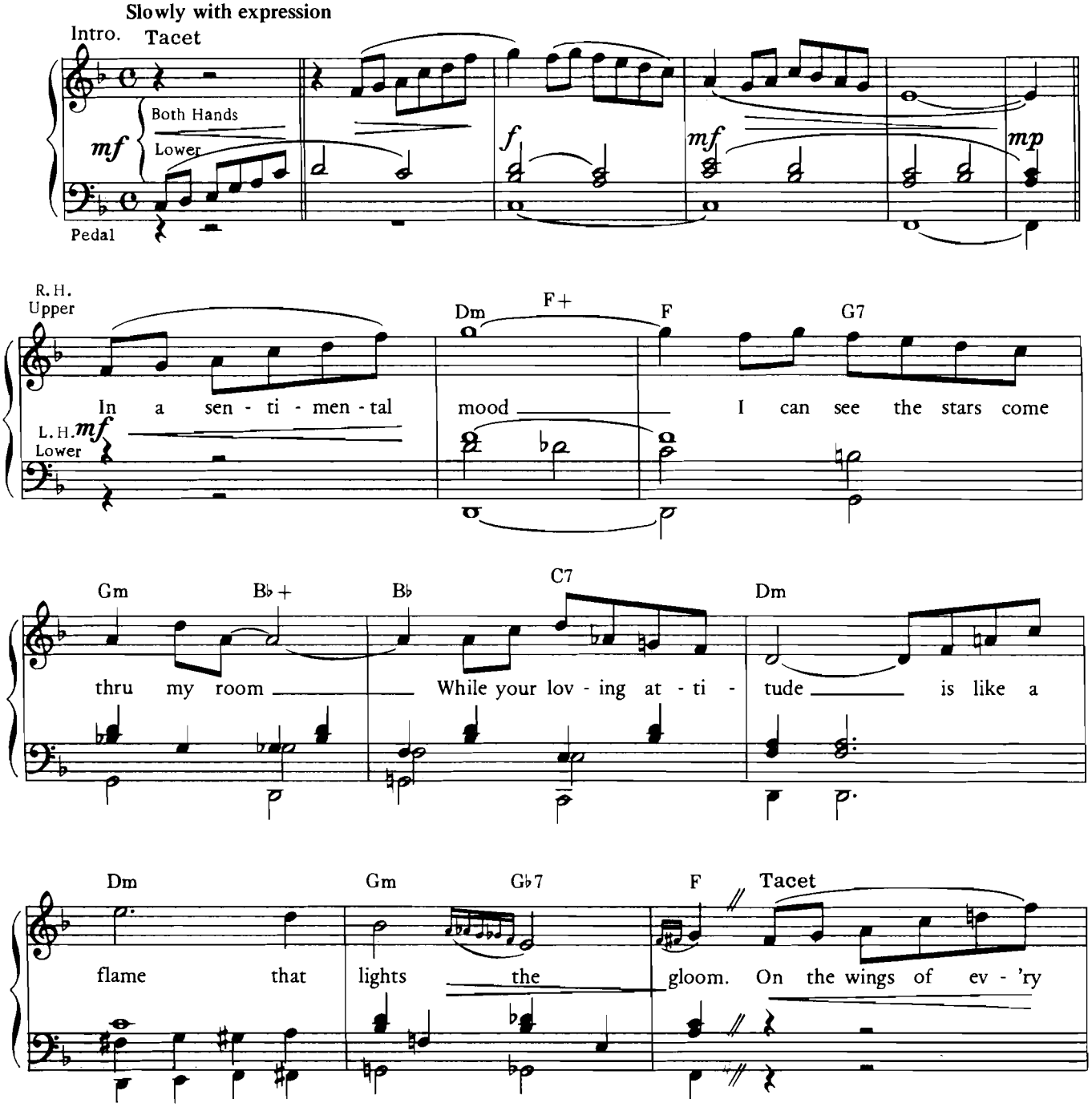
and MANNY KURTZ

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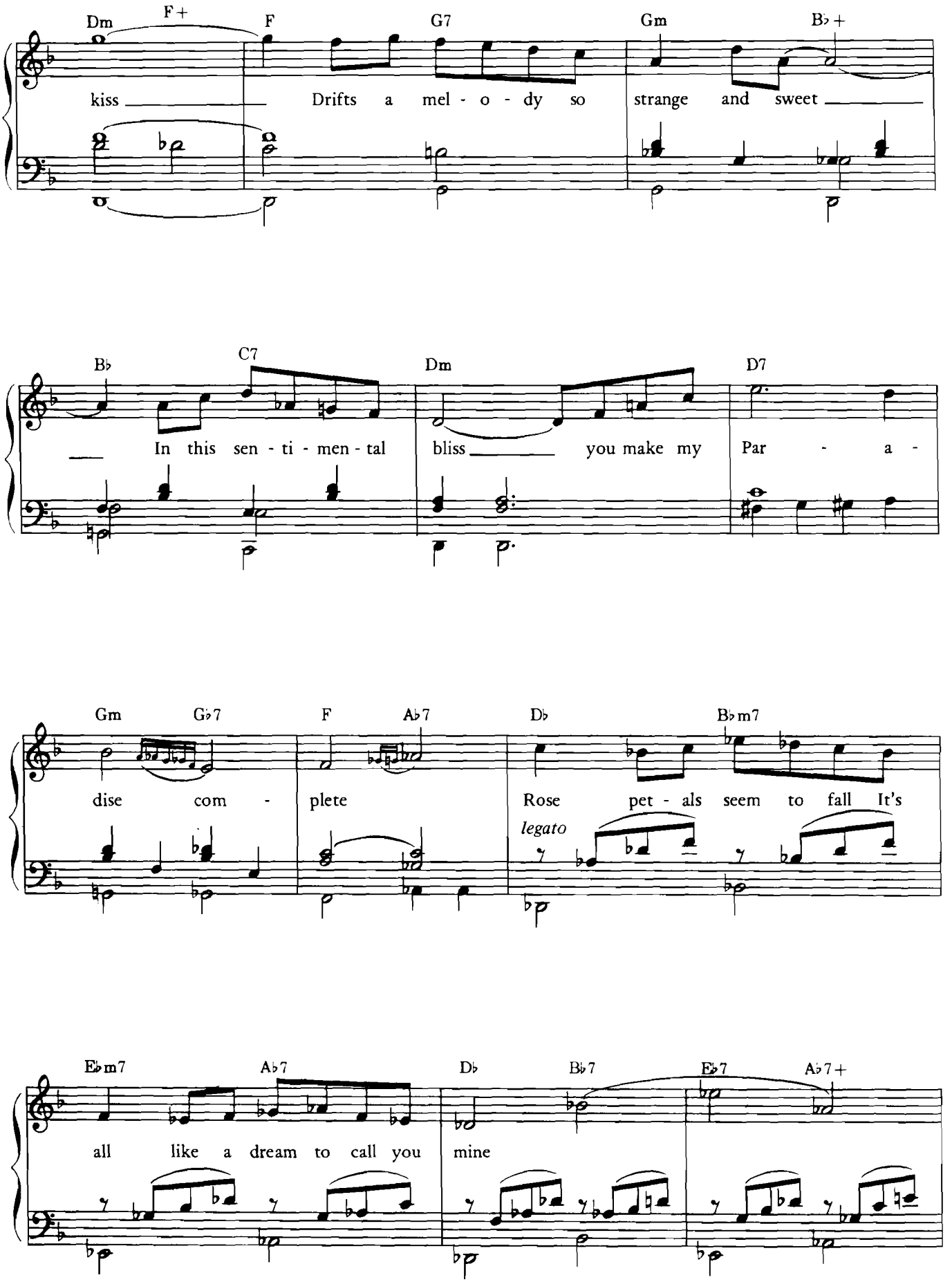
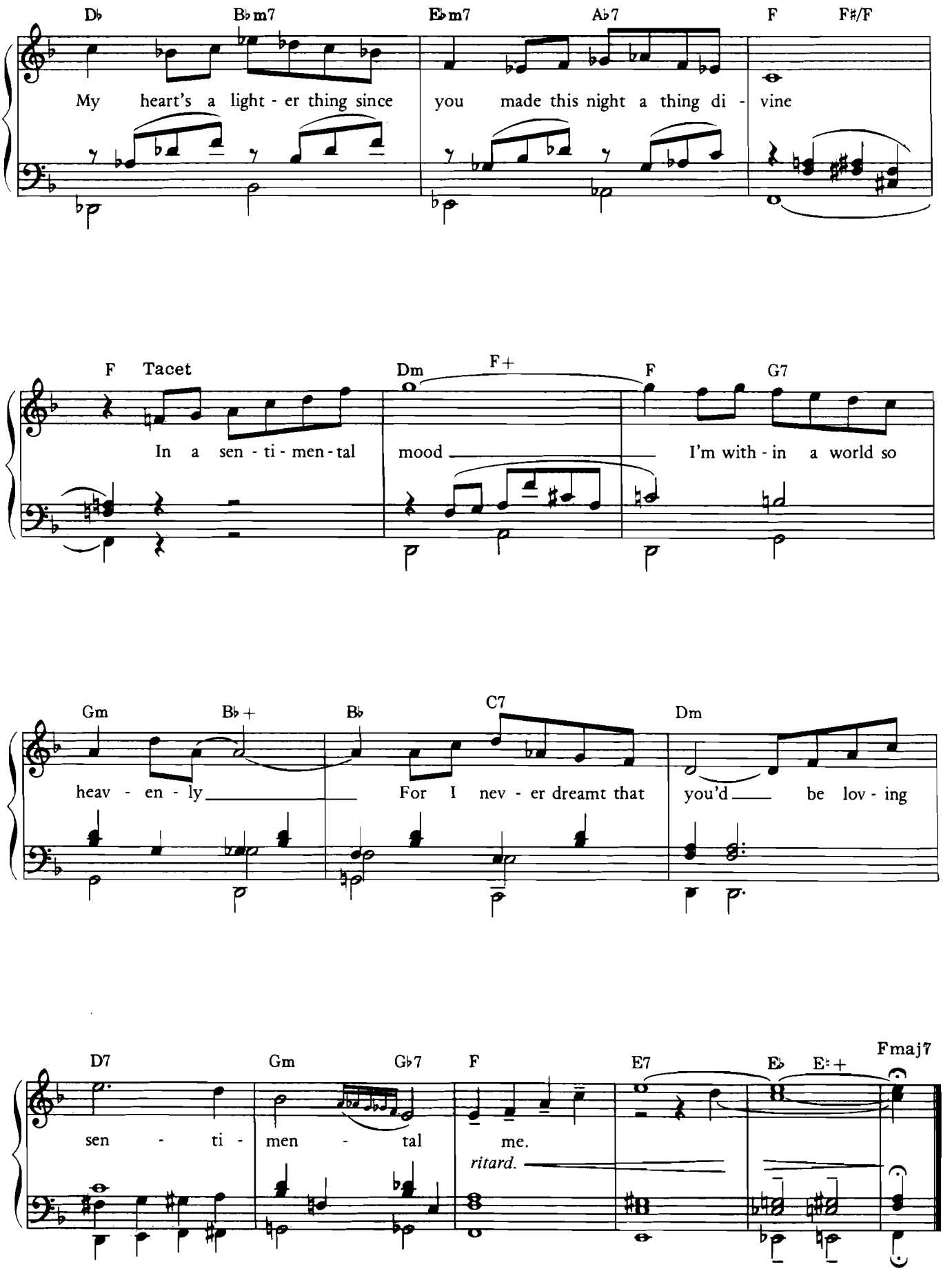

Dm F+ F G7 Gm B♭+
kiss Drifts a mel - o - dy so strange and sweet
B♭ C7 Dm D7
In this sen - ti - men - tal bliss you make my Par - a -
Gm G♭7 F A♭7 D♭ B♭m7
dise com - plete Rose pet - als seem to fall It's
legato
E♭m7 A♭7 D♭ B♭7 E♭7 A♭7+
all like a dream to call you mine

D♭ B♭m7 E♭m7 A♭7 F F♯/F
My heart's a light - er thing since you made this night a thing di - vine
F Tacet Dm F+ F G7
In a sen - ti - men - tal mood I'm with - in a world so
Gm B♭+ B♭ C7 Dm
heav - en - ly For I nev - er dreamt that you'd be lov - ing
D7 Gm G♭7 F E7 E♭ E:+ Fmaj7
sen - ti - men - tal me.
ritard.

HELP! *by Bergerac*

Questions from our readers

Dear Readers:

In our November 1984 issue we began to deal with matters of publishing, copyright, and royalty contracts between you and your prospective publisher. Many readers have also questioned us regarding general procedures for contacting a publisher. The following should clear up a number of points about establishing a working relationship with a business devoted to the acceptance, printing, and distribution of your music. Thanks again to all of you who have taken the time to consult us.

Which publisher will be interested in my music? Publishers are in business to make money. If they see your music as a potential source of income, you will already have one foot in the door. Different publishers specialize in different kinds of music. Publisher A focuses on keyboard music for children; Publisher B, on band music; Publisher C, on choral music for the schools; Publisher D, on all of the above. You can save time and postage by identifying one or two firms that deal in the kind of music you write. Do this by talking to your local music dealer. Ask questions. If you write music for church choirs, for example, find out which publishers have the largest catalogues in this area. Get their names, addresses, and phone numbers. If possible get the name of the firm's Director of Publications or its Editor-in-Chief.

How do I know if my music is worth publishing? No matter how inexperienced you may be, you will have some sense of what is your best piece. If possible, play it for someone whose musical opinion you respect. Get some feedback. Then get prepared to send the best you have to offer. Don't send junk. Don't stuff the envelope with second-rate music in the hope of impressing a publisher with your prolificacy; you won't fool a good publisher, and you may kill your chances for publication consideration.

What should I mail to the publisher? You will want to mail a presentable copy of your music, a covering letter, and a stamped, self-addressed envelope. Never send your original manuscript. Make sure that the copy is the best and clearest reproduction available.

What is a "presentable" copy? It is a score that is neatly and intelligently notated. Take your time to make a good-looking ink score. At the top of the first page of music, write the title in the center, your name on the right, and the lyricist's name (if you've used lyrics) on the left. If the lyrics are yours, just write your initials on the left. In copying the music, neatness counts. Draw the notes with care. If necessary use a ruler for stems and barlines. Make sure that the rhythmic alignment of the music is accurate: notate precisely the vertical positioning of right-hand and left-hand rhythm patterns, or the vertical positioning of a vocal line and its accompaniment. Include a tempo indication, a time signature, a key signature, and the dynamics (degrees of loudness) you want. Include symbols such as slurs and accents, for articulation, and words such as *espr.* (abbreviation for *Espressivo*, an Italian word meaning "with expression"), that will help convey the mood of your music. Pedaling indications for piano music are unnecessary. When you're done, a new reader of your music should have all the information required to interpret your piece accurately.

What should I say in the covering letter? Prepare a carefully typed letter on 8½x11 writing paper. Place your address and the date at the upper right. Place the publisher's name on the left, a few spaces below your address/date (in other words, a standard business-letter format). Then be brief—more or less in this style:

> Dear Sir:
>
> I am enclosing a copy of my original composition entitled _____ for publication consideration. I hope that your review committee will find it to be a useful addition to your fine catalogue.
>
> Thank you for your time and attention.
>
> Yours cordially,

The publisher is not especially interested in your personal history unless it bears directly on the submitted score. If your music has been performed, say so; mention where it's been played, and how often. But come to the point. Unsolicited manuscripts arrive daily by the dozens and are low on the list of priorities.

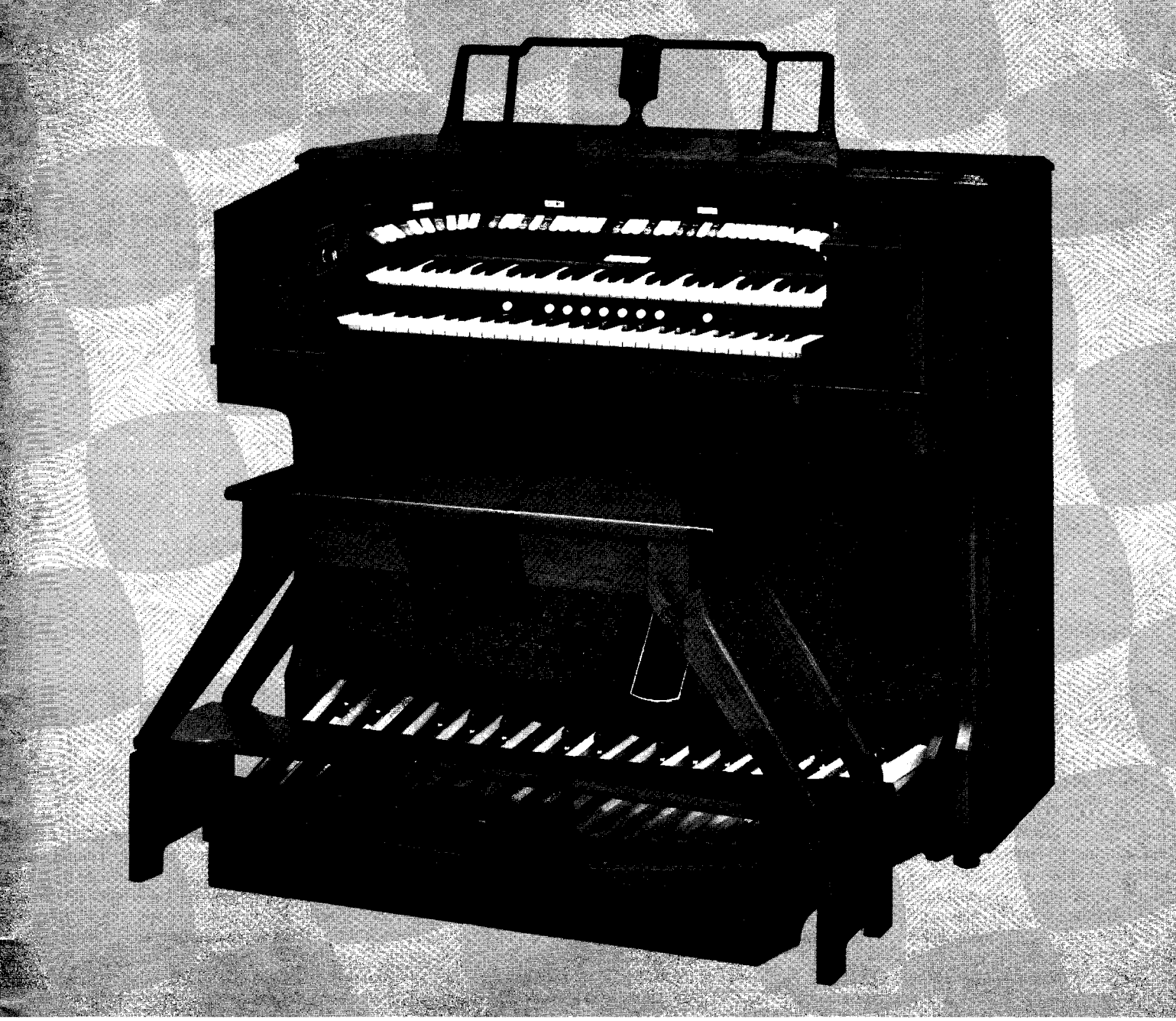
Should I send my piece to more than one publisher at a time? No. Although many people do so, it can get messy—especially if two or more publishers accept your music at about the same time. If your first-choice firm rejects your piece, *then* try elsewhere.

How long will I have to wait for a response? Be very patient, and go on with your life. A response of receipt should arrive quickly, but a decision may take weeks or months. The publisher has other things to do. If you've heard nothing after two months, then drop a brief inquiry to the firm. Then be patient all over again.

What happens if my music is rejected? You will receive a polite form letter along with your score. Then go on to another publisher. One, or fifty, rejections means nothing. Hang in there. Try again. Stay confident, and keep composing and submitting new pieces.

What happens if my music is accepted? Congratulations! At this point the publisher will handle all details and instruct you accordingly. (But see our November article about protecting your rights.)

Good luck to all of you . . . and let us know how you make out!



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PLAYING HYMNS

Part II

By Bill Irwin

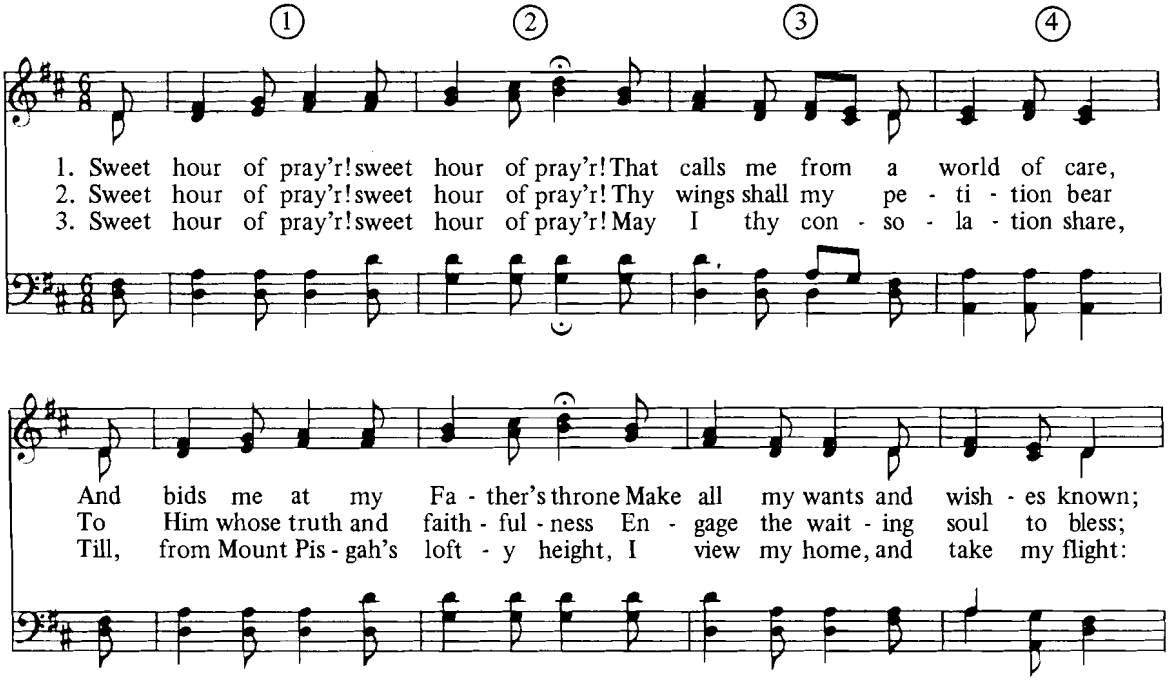
"The second bass pedal approach is to choose bass notes from each chord that will permit you to move in close intervals in a legato manner."

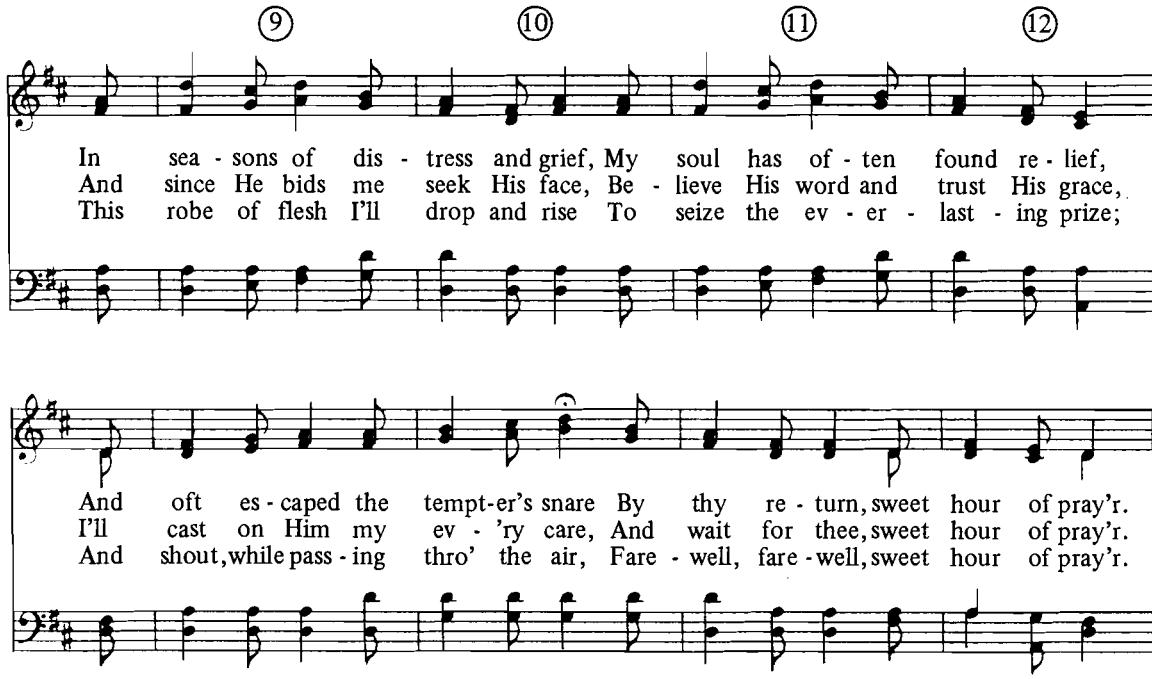
Let us meditate, not syncopate, as we resume our discussion on the subject of playing hymns. (See Part I in the December '84 issue.) There are two approaches to changing the bass pedal parts in hymns found in the hymnal that are fairly simple to use and that yield quite pleasing results.

The first (and the easiest) is to use the "pedal point" technique: that is the playing of a sustained bass pedal note, generally the root or the fifth of the root chord (the major or minor chord built on the note that is the name of the key). As a general rule, hold the root in the bass as you move between the I chord and the IV chord (C maj. and F maj./G maj. and C maj., etc.). In the original version of SWEET HOUR OF PRAYER, the bass pedal note "D" could be held through the first three measures and then the bass note "A" could be held through the fourth measure, or the bass note "D" could be held for the first two measures and then the bass note "A" could be held for the third and fourth measures. With the pedal point technique, you could hold the bass note "A" throughout measures 9-12. Try it. . .

Sweet Hour of Prayer

W. W. Walford — Wm. B. Bradbury

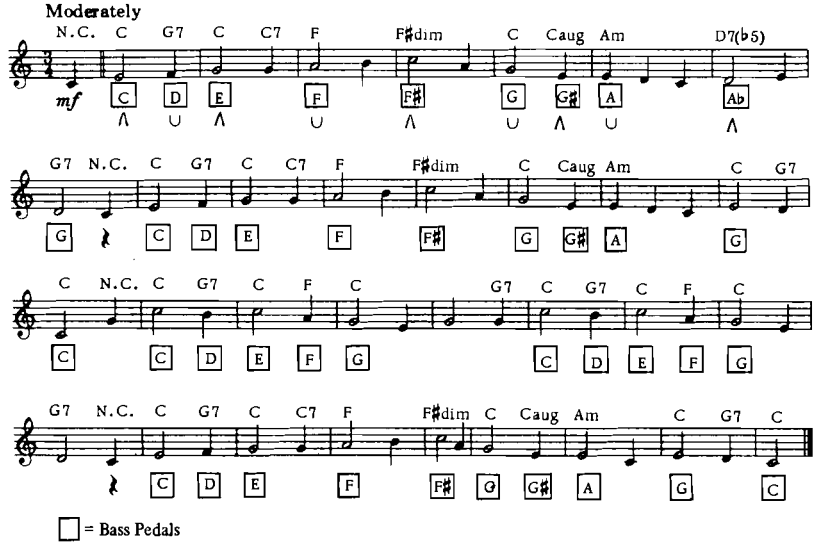

1
2
3
4
1. Sweet hour of pray'r! sweet hour of pray'r! That calls me from a world of care,
2. Sweet hour of pray'r! sweet hour of pray'r! Thy wings shall my pe - ti - tion bear
3. Sweet hour of pray'r! sweet hour of pray'r! May I thy con - so - la - tion share,
And bids me at my Fa - ther's throne Make all my wants and wish - es known;
To Him whose truth and faith - ful - ness En - gage the wait - ing soul to bless;
Till, from Mount Pis - gah's loft - y height, I view my home, and take my flight:


⑨ ⑩ ⑪ ⑫
In sea - sons of dis - tress and grief, My soul has of - ten found re - lief,
And since He bids me seek His face, Be - lieve His word and trust His grace,
This robe of flesh I'll drop and rise To seize the ev - er - last - ing prize;
And oft es - caped the tempt-er's snare By thy re - turn, sweet hour of pray'r.
I'll cast on Him my ev - 'ry care, And wait for thee, sweet hour of pray'r.
And shout, while pass - ing thro' the air, Fare - well, fare - well, sweet hour of pray'r.

The second bass pedal approach is to choose bass notes from each chord that will permit you to move in close intervals in a legato manner. This approach provides a melodic pedal line and generally results in creating opportunities to use heel and toe pedaling when you are performing on a console.

To illustrate this technique, I'm going to write out a chord arrangement of the hymn, add additional chords to make it more interesting as a solo in secular surroundings and put the specific bass pedal notes in squares *under* the staff. Continue to hold each pedal note until a new one is shown.

Notice the closeness of the notes in the bass pedals. I'm sure you can easily see how different tones of the respective chords were used to provide the bass pedal notes used in the example. If you do have a console organ with a full pedalboard, try using the toe and heel of your left foot to play the pedal notes. Remember, in traditional organ arrangements, the markings for the left foot are placed UNDER the bass notes and the markings for the right foot are placed OVER the bass notes. The inverted V (Λ) indicates the Toe and the U (U) indicates the Heel. I've drawn in the toe and heel signs for the bass notes in the first eight measures, in case you'd like to try that legato technique.


Moderately
N.C. C G7 C C7 F F♯dim C Caug Am D7(♭5)
mf
G7 N.C. C G7 C C7 F F♯dim C Caug Am C G7
C N.C. C G7 C F C G7 C G7 C F C
G7 N.C. C G7 C C7 F F♯dim C Caug Am C G7 C
= Bass Pedals

For a selection of arranged hymns, I suggest that you try the material in my *Simply Irwin Series* (Easy), *TREASURED HYMNS; the Mini-Magic Series Volume 8* (Moderate) and *105 Favorite Hymns,* all published by Hal Leonard Pub. Corp.

If you're interested in more material about playing hymns and would like to see more hymn arrangements, both traditional and in chord symbol style, write to me c/o SHEET MUSIC MAGAZINE, 223 Katonah Ave., Katonah, NY 10536. ■

Continued from page 7

Playing The "Demo" Game

choose according to price. The "Basic" package consists of a Lead Vocal and either Piano or Acoustic Guitar. The cost is $60. You may specify whether you want the singer to be male or female, and you may even suggest what popular singer you would like to emulate. For a little more ($115) you get the "Standard" package, consisting of Lead Vocal, Drums, Bass, and a choice of Piano, Acoustic Guitar, or Electric Guitar. Going for broke now, you can plunk down $135 for the "Deluxe" package — Lead Singer, Drums, Bass, and any two of Electric Guitar, Acoustic Guitar, Piano, or Electric Piano. Then, if you wish, you can employ additional singers and instruments for around $30 each, for a more complete sound. Demo Masters will also write out lead sheets for you, at $25 each. Are you a lyricist? Demo Masters will put your lyrics to music for $30.

Generally speaking, for a demo being submitted for serious consideration by a publisher or record company, we advocate the "less is more" philosophy, which in this case might be the "Standard" or "Deluxe" packages. You've spent no more than $135 for a well-recorded demo, which is a bargain. One point to remember is that demo services are essentially mail-order businesses; you won't be present while your song is being recorded, and the turn-around time is 4-6 weeks. As in any mail-order business, a reasonable amount of caution on the part of the buyer is advised. Demo Masters will send you a comprehensive information kit, including a sample record of their work, at no charge. In return, they expect payment with the order, which seems to be standard. Demo Services advertise in songwriter newsletters and music magazines such as *Billboard* and *Musician*. We'd also suggest consulting with the local resources at your disposal: the music store, the piano teacher, the local college.

> *"Focus on the one thing you are trying to say and leave out the rest."*

The pros and cons of using a demo service are readily apparent. The "do-it-yourself" approach entails more work on your part, and is likely to cost more. On the other hand, you are present for all decisions, creative and otherwise, and are in a much stronger position to ensure that the finished demo is exactly what you want. The demo service, while striving to keep the customer satisfied, will be making creative decisions without you. On the other hand, you can sit back and let them do it all, and it won't cost you very much money. Based on the Demo Masters sample record, they seem to remain pretty true to the spirit of the rough tape submitted by the customer.

In closing, we'd like to stress that it is very important to keep the purpose of the demo firmly in mind at all times. Unless, you are making a "vanity" recording, which can be as self-indulgent as you dare (or can afford), remember *what* you are demonstrating. Remember that old saw about "the notes you don't play are as important as the ones you play?" — it's the same with a demo. Focus on the one thing you are trying to say and leave out the rest. By the same token, insist on good recording habits. Don't ever send out a demo with an apology — if the phone rings in the middle of a take, do it again. Better still, disconnect the phone before you start. Keep it simple, but exercise care in what you put on the tape. This demo is representing you, so put your best into it.

OK? Tape is rolling. . . . one and-a two and-a three. . . . ■

Demo Masters
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Joe Knowlton, formerly editor of Sheet Music Magazine, is now president of The Sound Center, a recording studio and multi-media production facility.

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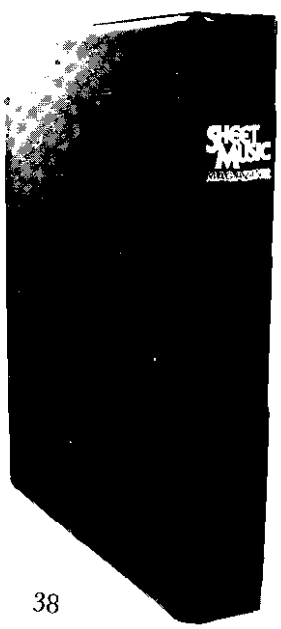

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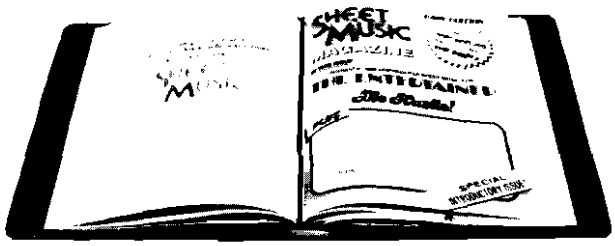

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Ads received after the deadline date will be held over and printed in the following issue. The deadline for the next issue is January 10, 1985. All ads must be accompanied with a check and should be addressed to SHEET MUSIC MAGAZINE, Classified Ads Dept. 223 Katonah Ave., Katonah, NY 10536.

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WANTED-Words, music, or chords to "Fox on the Run." Paul Jones P.O. Box 10998-490, Austin, TX 78766.

WANTED-Piano Solos Stylized by Cy Walter, Jack De Francesco, 2317 South 12 Street, Philadelphia, PA 19148.

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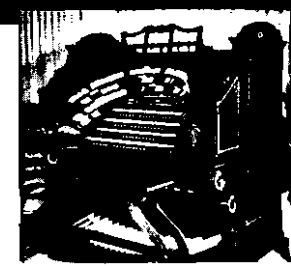

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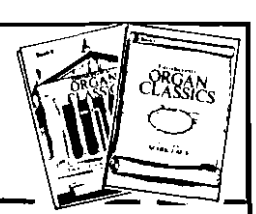

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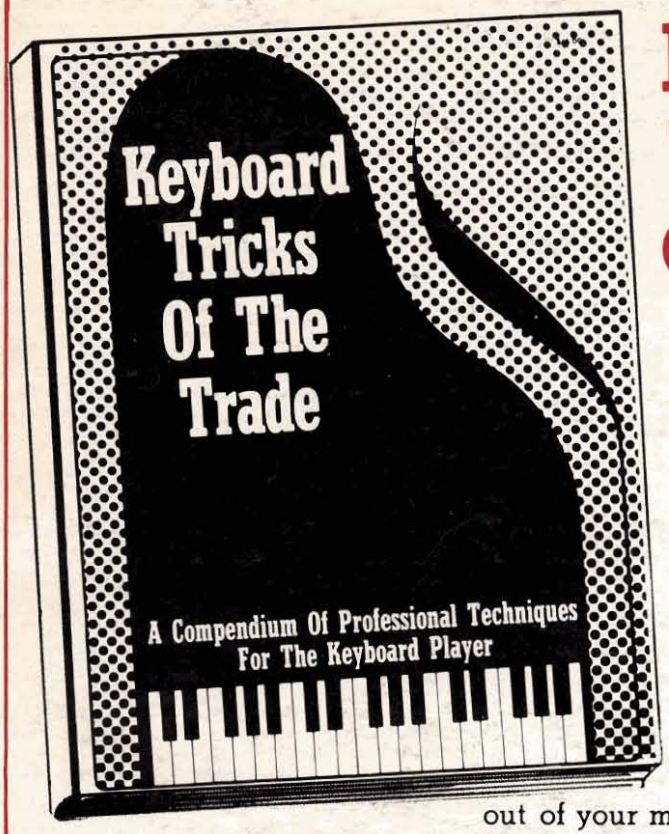

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